

C H O R A L T E A C H I N G
AT THE JUNIOR HIGH SCHOOL LEVEL

CHORAL TEACHING

at the

JUNIOR HIGH SCHOOL LEVEL

by

GENEVIEVE A. RORKE



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Dedicated to
DR. LOUIS WOODSON CURTIS

*"There is not any Musicke of Instruments
whatsoever, comparable to that which is made
of the voyces of Men, where the voyces are
good, and the same well sorted and ordered."*

WILLIAM BYRD

AN INTRODUCTION

To no segment of the American school does music make a more valuable contribution than to the junior high school*, for in music the young adolescent finds an outlet for emotions whose satisfactory expression is essential to his adjustment to an environment that has suddenly become strange and difficult. Furthermore the junior high school years are years in which the group instinct is strong, and the boy or girl of this age finds particular enjoyment in those activities that call for group participation and concerted effort. Musical organizations of all types, therefore, appeal to junior high school students, since they furnish not only channels for emotional release, but also opportunities for doing things musically together.

Teachers of music in the junior high school have long been aware of the privilege that is theirs of bringing an unusual richness to the young people under their care, and realize that among the most important responsibilities of the music department of any junior high school is the establishment of an effective vocal program that will satisfy the aesthetic and social needs of the great group of boys and girls who constitute the general student body of the school. The successful functioning of such a program, however, requires not only a specialized knowledge, on the part of the teacher, of those physical changes that affect the singing voice

*In the Los Angeles City school system, the so-called 6-3-3 plan is followed; the first six are elementary grades; seventh, eighth and ninth grades are junior high school; tenth, eleventh and twelfth grades are senior high school.

during the period of adolescence but also an acquaintance with those psychological principles that pertain particularly to the junior high school age. With such knowledge as this the teacher with the proper musicianship can build procedures that will result in musical experiences for his class that are not only physically comfortable, but musically valid.

Choral Teaching at the Junior High School Level describes in a direct and helpful manner procedures that have been successful in making junior high school vocal music educationally effective and musically satisfying. It has been the privilege of the Music Supervisory office of the Los Angeles City Schools to observe these procedures operating over a period of several years during which time the relationship of power to enjoyment as factors in junior high school vocal performance has been increasingly apparent. It is hoped that teachers in other school systems will derive the reward from a pursuit of the procedures described in this excellent guide that many teachers of music in the Los Angeles junior high schools have derived from observing and following the suggestions contained in *Choral Teaching at the Junior High School Level*.

LOUIS WOODSON CURTIS

THE PURPOSE OF THIS BOOK

"What shall I do in the music period? What procedure shall I follow?" The purpose of this book is to answer in as simple and direct a manner as possible these constantly recurring inquiries of the teacher at the junior high school level. Definite plans and suggestions are presented in an effort to assist in solving such really vital problems.

This book has been designed as a text for the ever-increasing number of young men and women in our teacher-training schools and colleges who are eager to do effective work as teachers in the classroom. Possessing excellent musical backgrounds and imbued with the spirit of "Every Child for Music," they nevertheless realize that they have no clearly defined ideas as to what they will do when they face a class of half a hundred up-and-coming young people. May this book help them to do the right thing and to succeed. If it also serves the experienced teacher as a "refresher," the author will be gratified.

Acknowledgment of indebtedness is made to Dr. Louis Woodson Curtis, Former Director of Public School Music, Los Angeles, whose superior musicianship contributed so greatly to the development of an effective program of music education for the schools of that city system. His critical review of this book and musical assistance are deeply appreciated.

Special appreciation is expressed to Mr. William C. Hartshorn, Supervisor in charge of the Music Education Branch, Los Angeles City Schools, for his helpful and inspiring leadership.

Grateful acknowledgment is due Dr. Max T. Krone, Dean of the Institute of Fine Arts, University of Southern California, for many valuable suggestions and much professional aid.

Gratitude is extended to Dr. Archie Jones, Head of the Music Education Department, University of Texas and Dr. Lorin Wheelwright, Supervisor of Music, Salt Lake City Schools, for friendly counsel.

Acknowledgment is given Miss Alice Mary Walker, Teacher of English, James A. Foshay Junior High School, for helpful literary criticism. Expression of appreciation is hereby made to the many student teachers assigned to James A. Foshay Junior High School by the University of Southern California. Their youthful enthusiasm and fine co-operation have been a constant inspiration. It has been a rare privilege to share in the training of these young college people expertly supervised by Mrs. Janice Bryan, Miss Marguerite Hood, Mrs. Beatrice Perham Krone, Mr. Ralph Rush, and Dr. Arnold H. Wagner. For her keen interest and painstaking clerical assistance, gratitude is extended to Miss Mary H. Trautwein, a former student teacher.

Special credit is given Miss Jessie Marker, former Assistant Supervisor of Music in the Los Angeles City Schools whose long service in this field and additional experience as instructor in teacher-training school and university gave her close contact with young teachers and brought the conviction that there was need of a very direct and practical text on junior high school music teaching. Any merit this book may possess is due in no small measure to her unfailing encouragement and able assistance.

GENEVIEVE A. RORKE

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■ OUR OPPORTUNITY

IF BOYS and girls in their early adolescent years could pursue but two lines of study, those two should be English and music. All the beauties of literature, all the mysteries of science are open to those who read intelligently. Music, finest of the arts, should also be an adventure into unknown worlds—meeting new and interesting people and experiencing new forms of beauty.

The singing impulse is inherent in every child. Singing frees the individual, takes him from what may seem a dull, monotonous environment and transports him to a colorful world of his own creation. One cannot always have a musical instrument at hand, but one can always sing.

Boys who join their voices in *Home on the Range* are, for the time, owners of vast lands under unclouded skies. Girls who sing of *Sweet Ladies in Brocade and Lace* see themselves as daintily-gowned dancers of the stately minuet. When a large chorus sings *Adeste Fideles* at Christmastide, they are as truly reverent as their elders, sometimes more so. What an opportunity for the teacher who realizes the mental and spiritual uplift that singing can give!

As evidence that not only the musically gifted, but students in general are responsive to beautiful music and are stirred by its emotional appeal, we quote the following statements, written by seventh graders of James A. Foshay Junior High School immediately after they had returned from hearing a Christmas program in the auditorium:

Today when we went to the auditorium I had a feeling that Jesus had been born again. I liked *The First Noel* best.—Irma

To hear beautiful music gives me a feeling of quiet and reverence as if I were in church. It makes me want to pray.—Anne

I thought the whole program was the most beautiful thing I have ever heard, and it seemed to make everyone's heart at peace.—Sylvia

The music and the words gave me a vision of a Boy, being born in a barn, and surrounded by His many believers. I must admit, although I am not of the same religion, the beauty of Christian music and verse is wonderful. Although I never was in a church, I now can visualize, from the program, soft music of an organ, spiritual songs and the praying of people to their God.—Irving

Next in importance is the peculiar value of doing something in cooperation with one's fellow students. However, let there be no mistake on one point: emotional release and social benefits are at their highest and best when the doing culminates in the creation of something beautiful.

In choosing songs for boys and girls in the seventh, eighth and ninth grades, it must be remembered that these young singers are still in their formative years. Each musical experience is helping to build musical taste. It is evident, then, that their songs should parallel their interests which are quite different from those of elementary school days. But whatever the type of song, the best is none too good for these teen-age pupils. This does not imply complicated music—far from it. The teacher who is innately musical will choose simple, appealing music rather than that which is involved and pretentious. The jolly English folk song, the Irish ballad with its tender sentiment, the Negro spiritual with its haunting melody, the Latin-American folk song with its ingratiating rhythm, and the lovely art songs of Brahms and Schubert—these will be treasured long after sophisticated music is forgotten.

Every true American should think in terms of his country's welfare. Public school music should make a definite contribution to love of country and national unity. Too often the national anthem and other songs of patriotism are sung casually and indifferently, as mere program fillers.

We should aim to send girls and boys out of school educated not only *in* music but *through* music—to become a generation more self restrained, mentally alert and spiritually minded because we have touched their lives.

II

THE GENERAL MUSIC CLASS

AN OPPORTUNITY to experience a richer type of music than that which they knew in the lower grades; a chance to learn to love that music and be intelligent about it—this is what the music department owes its teen-age boys and girls.

Fulfilling such an obligation does not depend entirely upon the brilliance and fine musicianship of the teachers. While musical ability and background are indispensable, nevertheless the finest instruction cannot prevail against a lack of organization. Only in an atmosphere of poise and serenity can the true spirit of music be captured. And this atmosphere is the result of careful planning and comprehensive organization.

Very important are the mechanical arrangements incident to the music lesson. Functioning quietly and unobtrusively, these should become an inconspicuous background for the music recitation. Intelligent teachers delegate purely mechanical work to capable pupils, and how boys and girls rise to responsibility! What individual does not like to feel that he counts in the general scheme of things? The net results of this delegating are two-fold: a finer loyalty and sense of cooperation on the part of the pupils, and a freeing of the teacher for that most important function—teaching.

A fair-sized book could be written about those classrooms where music is in full swing three minutes after the tardy bell; a larger book might be written about those other rooms where the teacher is librarian, taker of attendance, window shade adjuster

and finally—*instructor*. And while these preliminaries are being cared for conscientiously, the boys are mentally speculating as to who will win the baseball pennant; the girls comparing nail adornment. When music time finally arrives, the teacher makes a valiant effort to banish the prevailing apathy, with results that are not too encouraging.

The question of organizing musical material and planning instructional activities is discussed in later chapters. Being a good organizer is not a "gift of the gods." It is the reward for hard thinking and plenty of it.

MEETING THE NEW CLASS

When the teacher meets the new class, the first concern is the accurate and expeditious classification of the individual voices. This voice testing and the subsequent seating arrangements for a class of fifty or sixty students can be completed in one forty-five minute period, if the teacher is sure of the procedure and does not waste time in unnecessary talking.

As soon as the group is seated and the roll taken, voice testing should proceed quietly and without comment. It is poor diplomacy to announce a "voice test." Such news is sometimes greeted by a general clearing of throats and the setting up of a defense mechanism. The word "test" carries too many implications of strain and anxiety, disappointment and failure. Also, the element of surprise is closely related to that very desirable quality—interest.

As a preliminary to the routine of voice testing, good planning suggests that material to serve as the basis for a written music lesson be ready on the blackboard; e.g., lists of key and meter signatures to be copied and interpreted, or any similar material of musical value. The advantages of this plan lie in keeping every

pupil busy, which is the essence of good classroom management. If the group concentrates on the written lesson, the pupil being tested is spared their appraising glances and curious eyes. Naturally, he will be less self-conscious and will be able to respond more favorably to the voice test.

TESTING VOICES

Since most general music classes consist of both boys and girls, the following voice-testing procedure, used in mixed choruses, is suggested for this type of class.

PROCEDURE FOR TESTING GIRLS' VOICES

The plan presented here for the testing of girls' voices is one that experience has proved to be both pleasurable and efficient. It is suggested that the piano be used, if possible, rather than the pitch pipe.

1. As a preliminary to the individual try-out, play the diatonic scale from G above middle C to G above the staff, then down two octaves and back to the starting point. Do this several times, playing lightly and quickly, telling the girls they are to sing at about that tempo. Caution them against stopping before completing a scale. Now, without piano, ask the girls to sing the same scale in concert using the syllables—*do, re, mi*, etc. After the girls have sung the scale a number of times in concert as directed, proceed to individual tests.

2. Before beginning the individual try-outs, you will find it helpful to call upon a pupil familiar with the keyboard to sound the G pitch for the various tests. Your place is near the pupil who is being tested, for this is an exacting job where mistakes are costly.

3. Have one row stand, and beginning at the rear of the line, have each girl in turn sing individually up and down the scales until you are certain of her voice quality and her range. As she sings, carefully observe her face and throat for any evidence of strain. Any muscular rigidity is a warning signal. Decide whether she is a soprano or an alto on the basis of quality. If the voice is of light, flute-like quality, the verdict should be soprano. The next problem is to decide her range. If she sings freely to G above the staff, the assignment may safely be first soprano. If the range is more limited, but reaches easily to E, then the voice should be classified as a second soprano. This is a very safe part for the voice whose classification seems temporarily doubtful. Be very certain about the pupils assigned to the highest part.

4. The alto voice is so obviously of a richer and broader quality as to be easily distinguishable. Keep in mind that there is a part where each girl can sing pleasantly and comfortably. The teacher must spare no effort to find that place for her.

GENERAL SUGGESTIONS FOR TESTING GIRLS' VOICES

1. During the test the teacher should make a mental list of the girls whose voices are of unerring pitch. These should be the back-seat singers when final arrangements are completed.

2. Do not try to test an over-nervous girl individually in class. There may be a physical defect. Give such a student a private test after the class has gone. Sing with her if necessary.

3. If the voices have been tested correctly, the three parts are not likely to balance numerically. There will probably be many more second sopranos than first, and fewer altos than second sopranos. Since the middle or "in-between" part is most difficult to sustain, the extra number on this part is fortunate.

4. Since it is most important that the whole testing experience be a pleasant one, the voices should be tested in an apparently casual manner, while the teacher actually gives to each voice most serious consideration. Be meticulous as to correct pitch, sounding G above middle C as often as necessary.

5. Assume that the pupils are familiar with the scales. Many have taken this test in the sixth grade. Do not minimize their elementary experience.

6. The lower range of sopranos and upper limits of altos are quite varied. Since they play no definite part in voice-testing, there is no point in discussing them at this time.

7. Voices should be re-tested as the need arises. Contrary to many opinions, the girl voice does not stay "put." Any sign of vocal strain is the signal for a new voice-test and possible re-assignment.

SUMMARY OF QUALITIES AND RANGES OF GIRLS' VOICES

First Soprano

Quality—Light, flute-like head voice.

Range—Sings to G above the staff.

Second Soprano

Quality—Similar to first; often less bright.

Range—About to E (fourth space) with ease.

Alto

Quality—More broad and somber than soprano.

Little evidence of head voice.

Range—To A or G below the staff with full tone.

Decided broadening of the voice as it descends.

PROCEDURE FOR TESTING BOYS' VOICES

Testing boys' voices involves a much more complicated and delicate technique than that used for the testing of girls' voices. This, of course, is due to the fact that the problem of the recently

changed and still changing voices presents itself at this level. The procedure described here is one that has been found practicable.

1. Before testing the boys, look them over carefully to see if there are any whose physical appearance indicates the possibility of a changed voice. Stature, heavier facial features, the downy skin and especially the enlarged larynx tell their own story to the choral specialist. Have these boys move to a row or group of chairs by themselves.

2. It is wise to test the younger boys first. Play a scale—the octave from G above middle C *down* to G below the staff and back again. Let all boys with unchanged voices sing this scale. If any boy sings an octave lower, move him over with the "suspected" basses.

3. Have one row stand. Ask the boys of this row to sing the scale exactly as the entire group did. The solidity of tones played on the piano gives boys more confidence than they receive from listening to the pitch pipe; so again sound G above middle C on the piano for each individual try-out.

4. If a boy's voice becomes thinner as it descends, he is probably a soprano. Give him the same test used for the girls. He should be able to sing easily to G above the staff. Be doubly sure of the boy assigned to the highest part. There must be no facial evidence of effort or muscular rigidity of the throat. If in doubt, put him on the second part. A boy can be made most unhappy by being placed on a part where he is the only "man" among a number of girls. You are never doing an injustice by allowing him to sing second soprano, and you may be doing him a great kindness. Even if a boy, at the beginning of the semester, appears to have the range and quality of a first soprano, he may very soon lose his high F and G and thus develop into a second soprano.

The alto voice is easily distinguished by a rich and mellow quality and a decided broadening as the voice descends. If a boy is tense or nervous, have a more confident boy sing with him. The teacher should stand close to the pupil whose vocal status is being determined.

5. The older boys come last. It is wiser to let them remain seated since they will be more relaxed and less self-conscious. (While working with these older ones, the younger boys may well be given something to do which will keep them closely occupied. Thus too much attention from them will not embarrass the older boys while they are being tested.) If, as you test eighth and ninth grade boys, you suspect a voice is changing or has changed, you may usually determine its classification by having the boy say his name, answer a question, or make a simple statement. If his speaking voice does not signify conclusively that his voice is a bass, play the scale beginning with G *below* middle C (fourth space of bass staff) continuing down to G (first line of bass staff). Play *slowly* and with *full tone*. Play again, asking the boy to sing the syllables as you play. Sing loudly. Play loudly.

If possible, test each boy individually, but do not coerce him. If a pupil sings down to A or G easily and freely, he is, of course, a bass. If he can sing only to F or E below middle C and can reach D or E above middle C, he has a "changing voice" and should be assigned to a corresponding part, that of alto-tenor. If a boy has but two or three bass notes in his voice, he must be classified as bass. He will very soon acquire more.

6. If it is difficult to test these boys individually, have two or three sing together. Group testing is sometimes more feasible. (See "Summary of Qualities and Ranges.")

7. If you find but one bass voice in the room, try to arrange a plan whereby he may sing with another class having a bass part. *Two basses with true ears can sustain their part.* (See the following.)

GENERAL SUGGESTIONS FOR TESTING BOYS' VOICES

1. Read again "General Suggestions" relating to girls' voices. Several items are equally applicable here.
2. Because of the emotional status of the adolescent boy, he should be treated with calmness, good humor, and infinite patience.
3. The bass voice develops by singing full voice. Light singing makes the voice "fuzzy" and of uncertain pitch. The firm, full tone of these young men can be most agreeable. Their voices are big; use them in a big way.
4. Watch individual voices constantly. Re-test as the need arises. Encourage the boys to ask for tests when their voices do not seem comfortable.
5. If the new basses experience difficulty getting started in the first songs, try to borrow two or three good basses from a higher grade. Let them sit with your beginners and sing with them while you relax and watch your "men" arrive. The satisfaction of a big, awkward boy who suddenly becomes aware that the voice he considered a liability is a musical asset, will repay the teacher for all efforts in his behalf.

SUMMARY OF QUALITIES AND RANGES OF BOYS' VOICES

First Soprano

Quality—Light, flute-like head voice.

Range—Sings easily to G above the staff.

Second Soprano

Quality—Similar to first soprano; less light and clear.

Range—Sings easily to E (fourth space of staff).

Alto

Quality—Rich, mellow and pleasant.

Range—Sings easily to G below middle C. Voice broadens as it descends.

Alto-tenor

Quality—Rich, full and vibrant.

Range—Sings easily from D or E above middle C down to F or E below middle C. These boys have, for the time being, the most limited range in the class.

Bass

Quality—Deep and heavy; the voice of a man. Confirm first judgment by listening to his speaking voice.

Range—From G (fourth space of bass staff) down one octave (normally). At first he may have but a few upper bass tones. Very soon, with proper guidance, his range will increase. He will not only acquire more low tones, but may regain tones above upper G which are temporarily lost. Very light basses can safely sing several tones above G—but not the average eighth grader.

ORGANIZING CLASSES BY TYPES

General music classes in the seventh, eighth, and ninth grades may be classified under four general heads.

1. The type where all of the voices are unchanged. Many seventh-grade classes are of this description. In such classes the singing will consist of songs written in three parts—first soprano, second soprano, and alto.

2. The type where the class is composed of unchanged and changing voices but with no basses. This group calls for three-part music—soprano, alto, and alto-tenor. The alto-tenor may be written either on the treble or the bass staff.

3. The third type of class sometimes confuses the inexperienced teacher. Usually this is a small class in which are enrolled a few boys whose voices are changing and perhaps one or two boys with changed voices so musically unreliable that they cannot hold their part. The solution is to choose three-part songs (S.A.B.) with a bass that is not too low for the changing voices nor too high for the changed, and have both changed and changing voices sing the same part.

In other words, the second and third type of class in many instances can sing the same songs. In some cases it may be necessary to transpose the song into a different key. Let the third part sing only such tones as are comfortable. Ask the basses to omit any tones that are too high and the changing voices to leave out any that are too low. In other words, *fit the music to the child—never the child to the music*. This kind of class takes a great deal of planning, ingenuity and patience on the part of the teacher.

4. The type where four-part songs (soprano, alto, tenor or alto-tenor, and bass) can be sung beautifully. Fortunately there is a wealth of music written for such choruses. Now whom shall we place on the tenor? All the boys with *low unchanged voices*, boys with changing voices, and the occasional girl who sings G below middle C with a very full, mature quality. All changed voices are, of course, assigned to the bass section.

The first and the fourth types are usually more gratifying, although the second and third frequently achieve splendid results.

SEATING THE GENERAL MUSIC CLASS

An important factor in the organization of the general music class is a good seating arrangement. If the group is composed entirely of unchanged voices, this is a very simple matter.

If the seating arrangement of the music room warrants, the first soprano section is usually placed in the seats or chairs at the extreme left of the director. Second sopranos occupy the middle rows, and altos are seated at the right. In using chairs, it is highly advisable to leave wide aisles between groups, making each part a compact singing unit. This makes for clarity in part singing.

It is a theory generally recognized by music teachers, that no child should be seated in front of a voice inferior to his own, since vocal sound is projected forward. Many a child's intonation has been impaired in the music class by sitting in front of one who is consistently off key.

You will find it a time-saving device during the voice test to drop a quiet hint to the child with flawless intonation—"You should sit near the back when we arrange the seating"; to the child with musically defective hearing—"Please sit near the front." Leave the average voice for future adjustment.

Ask those classified as first sopranos to sit in the left row (or rows). Let them arrange themselves, with the suggestion that they are old enough to use good judgment in sitting where they can do the best work. Suggest that they be courteous and not too insistent on one particular seat. If you have never tried this plan, you will be surprised at the honesty and good judgment students will show in arranging themselves. It is all done quickly, and you have shown that you believe in your pupils, perhaps the greatest service which can be rendered to an adolescent girl or boy.

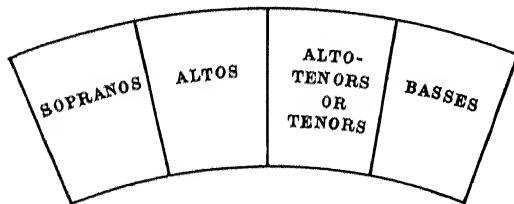
Next, let the second sopranos seat themselves; then the altos. Individual adjustments can be made during succeeding lessons, as certain facts reveal themselves. These changes should be made most tactfully, lest the student be made to feel inferior.

The classes having basses may arrange themselves in like manner. Factors in seating a class of this type are: the size of the class, the proportionate strength of the basses and alto-tenors, and the suitability of the room. In view of these factors, there are two very satisfactory seating arrangements for the class engaged in four-part singing.

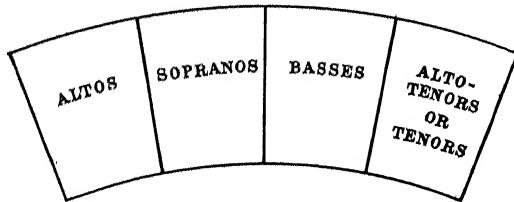
SEATING PLANS FOR A FOUR-PART CHORUS

(S.A.T.B.)

I.



II.



In the first arrangement the pupils are seated from left to right as follows: sopranos, altos, alto-tenors or tenors, and basses. The place at the extreme right is admirably suited to beginning basses because they have tone on but one side of them, and are thus better able to hear their own part. Where chairs are used, they can be made a more definitely separated group by widening the aisle between them and the alto-tenors, if necessary. Until they can carry their part independently, and with assurance, it is very desirable to have the piano near them, that their part may be reinforced occa-

sionally. Remember that these basses are presumably the only students in the class having an entirely new experience.

Some teachers prefer the *second* arrangement, where the basses and sopranos are placed in adjacent rows, with the altos and alto-tenors on the left and right sides respectively. This is not best for beginning or weak basses, but in a strong class or in a ninth grade where there are older boys with more experience in part work, it is often advisable. In this case we are not as much concerned over these self-reliant basses as we are over the two inside parts. In fact, we are expecting that the roots of the primary harmonies (I, IV, V) sung so repeatedly by those full, mature basses, will assist the alto-tenors in remaining true to pitch, especially with tone coming from but one side. Likewise the sopranos should be of assistance to the altos.

Now that you have tested voices and the pupils have taken tentative seats in assigned rows, the next step is to place them as nearly as possible in their permanent seats.

This final seating arrangement should be completed as speedily as possible and should follow the general rule of placing the more competent singers in the rear seats. It would be a waste of time to attempt the teaching of a part song before a proper seating arrangement has been completed. The only sure way to assign a student to a seat for part work is on the basis of his ability to hold his part while other parts are singing. A failure to maintain his part may be due to lack of experience. As the term progresses, a pupil may work his way from the middle of the room to the back. The student with a good ear is usually a good music reader also, and is the one who will hold his part in ensemble singing. There is a type of student who maintains his part when singing syllables but who fails on words. He is not the one for the back seat.

To reap the greatest benefit from the foregoing seating plans, train the students to listen consciously to voices behind them. This will improve their auditory ability and will also bring a finer blend in ensemble singing. If there is segregation of girls and boys, try to convince your administrators that this is most unwise. The securing of suitable material for girls' classes offers no problem, but there is a paucity of properly arranged material for the general music class composed of adolescent boys.

CHORDS AND CADENCES

Now is the time to sing some simple chords and cadences. Here there is no problem of music reading as there would be in a part song. This furnishes the teacher with an excellent opportunity to discover just how well each pupil can hold his part in the ensemble. The chords and cadences should be on the board and can be learned correctly in a few minutes. You can listen to individual voices, check accuracy of pitch, and readjust the seating arrangement in a very short time.

A second reason for singing chords and cadences frequently at the beginning of the semester is that an ideal for part work can be readily established with new classes. If the group sings these simple chords and cadences with true intonation, pleasing tone quality, and good balance, you have laid an excellent foundation for part singing. A class should *never* sing while being given the pitch on the piano or pitch pipe. Everyone should be listening intently in order that his intonation may be perfect. Never sing major chords or cadences preceding a song written in a minor key and vice versa.

The following suggested chords and cadences may easily be supplemented with others:

CHORDS FOR THE THREE-PART CHORUS—S.S.A.

(UNCHANGED VOICES)

1.

Through the tall trees Whis - pers the breeze.

Flow - ers so fair

Per - fume the

air.

2.

Bright - ly the sea Shines in the sun.

Sil - ver

the moon

When day is

done.

CHORDS FOR THE FOUR-PART CHORUS—S.A.T.B.

1.

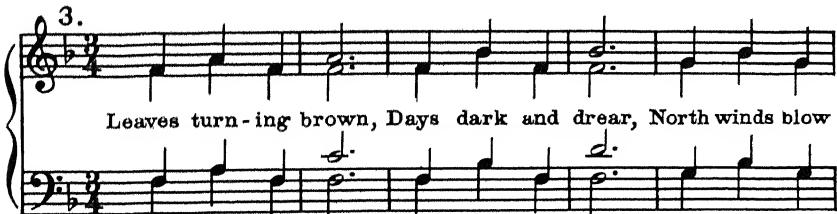
Clouds drift-ing by High in the sky. Birds soon will sing Songs of the spring.

2.

Green are the hills. Blue is the sky. Ev'-ry-one knows Sum-mer is nigh.

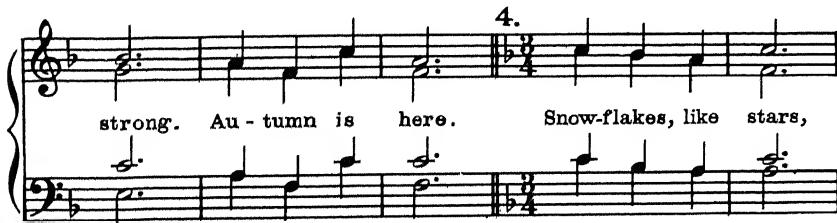
CHORDS FOR THE FOUR-PART CHORUS—S.A.T.B. (CONTINUED)

3.



Leaves turn-ing brown, Days dark and drear, North winds blow

4.



strong. Au-tumn is here. Snow-flakes, like stars,



Fall one by one. Jack Frost pro-claims Win-ters be-gun.

CADENCES FOR THE THREE-PART CHORUS—S.S.A.
(UNCHANGED VOICES)

1.



Trees are sway-ing.

2.



White clouds drift by.

3.



Snow falls soft-ly.

4.



Si-lence pre-vails.

CADENCES FOR THE FOUR-PART CHORUS—S.A.T.B.

1. 2.

Pale is the moon. Dreams drift through the night.

3. 4.

Stars shed sil - ver light. Dawn will come soon.

These chords and cadences may be hummed, sung with syllables, or with words—at the discretion of the teacher.

HAVING A DEFINITE PROCEDURE

In teaching choral music the first concern is to achieve beautiful singing. When this is accomplished, the development of appreciations and desirable attitudes will inevitably result. Singing is an art, and therefore certain techniques for its mastery are essential. Naturally, such techniques would be those directly related to the music being studied.

To insure maximum accomplishment in each music period, you undoubtedly will have a definitely outlined plan of procedure. This plan, however, should not preclude a flexibility which will permit you to follow any important lead which may develop during the lesson.

The instructor of limited experience should put lesson plans in writing, having the *what*, the *why* and the *how* of all teaching carefully outlined. The crux of good teaching stems from the *why* of the plan, because the reasons for giving a class certain musical experiences determine what those experiences shall be and also determine the method of their presentation.

The following is an approved outline for the daily lesson which naturally will be varied, amplified or modified as the teacher sees fit:

1. Let the class sing several recreational songs chosen by individual students. This part of the period should be purely for emotional release and enjoyment and, if possible, free from interruption or criticism. However, this experience must always have genuine musical value. A well-played accompaniment will add inspiration, as will the use of autoharps and instruments of percussion.
2. Present a new recreational song. (See *Teaching the Recreational Song*—page 47.)
3. Sing chords or cadences for two or three minutes so as to focus attention on sensitive listening and fine voice blending. Do not dwell on these too long, since perfect blending is achieved from the singing together of the same voices over a long period of time. Each day will add its contributions.
4. Study a new part song. (See *Presenting the Part Song*—page 22.)
5. Review one or more part songs.
6. Close the period with some very familiar songs or perhaps with recorded music closely related to the lesson. In either case, the music chosen for these closing moments should be selected for its beauty and aesthetic value. The element of beauty is of prime importance.

7. After the work of the term is well under way, entire periods should be devoted to music appreciation, to creative music, and to the discussion of worth-while radio broadcasts and important musical events in the community. Music appreciation and creative music have been ably discussed in several books of recent publication.

PRESENTING THE PART SONG

Teaching part music is at once the most challenging and yet the most gratifying experience of the music teacher. Technical guidance is half the story. The other half is the ability to make the song so interesting and appealing that the boys and girls will be eager to learn it.

The adroit teacher will have little difficulty in "setting the stage" for the music lesson. The old adage that "Desire lends wings to intellect" is most apropos. Before the students actually begin the studying of the song, challenge yourself with these questions: (1) Have I aroused a real desire to learn this particular song by means of a lively discussion of its beauty, meaning, and its value in building a well-balanced class repertoire? (2) Have the pupils been led to see its relation to music previously studied? (3) Have I tried to play just the ideal recording as a preliminary? For example, before taking up the Russian folk tune, *The Hopak*, what record could be more stimulating or more significant than *The Hopak* from *The Fair at Sorochintz* by Moussorgsky? Preparation of this type will invest songs chosen for study with interest, dignity—yes, even with glamour.

And now to the technical problems. No matter how keen the interest of the students, maximum results will be achieved only when the teacher has a clearly defined idea of the related steps

leading to the desired objective. The young teacher may well put these in writing, for nothing does more to clarify one's ideas than setting them down in black and white.

Two plans for the development of the part song are presented. One system may be used successfully by some, while to others it may appear impractical. But the very trying out of a plan that has been found workable should lead to creative planning. The successful designer of women's hats has spent many hours copying approved models.

The first plan is for the teacher who is definitely interested in music reading as a desirable skill. This should not minimize the cultural phase of the lesson. To many superior teachers the two are inseparable. Since this plan is designed for the class with little or no former music reading experience as well as for the class which can read to some extent, a detailed procedure is given step by step.

The second plan is for the teacher whose objective is the building of an extensive repertoire in a short time. Perhaps, in this case, music reading is considered of secondary importance. Naturally this means more concrete assistance on the teacher's part.

However, if you handle several choral classes daily, you probably will find yourself using parts of both plans plus many other ideas, depending upon the class, the songs, and, most of all, on what you must do to keep the teaching alive and interesting and achieve desired results. The momentum of the lesson must always be maintained; the musical atmosphere must be kept pleasant.

Put your daily plans into written form and follow them until you have learned to "shift gears" smoothly. The value of this cannot be over-emphasized. This goes for the experienced as well as the inexperienced teacher. Experiments are interesting but sometimes rather costly.

Young people enjoy routine—like to know “what comes next.” Children respect a teacher who is strong on organization. How much time is wasted when you do not have a clear procedure in mind!

PLAN ONE

The learning of a new song—yes, reading it by note if necessary—can be made attractive and enjoyable. Students who are familiar with class routine have one less concern. All of their energy can be focused upon the music. Expect your class to assume a good singing posture when the song is begun. This means books flat on the desks; both feet on the floor; backs away from the backs of the desks. Before beginning to read the new part song, why not put on the board the staff with the same key signature as occurs in the song? Put the basic syllables *do, mi, sol* on the staff and have a short, snappy drill. Perhaps the song to be studied is in the key of E-flat and is to be sung in four parts—soprano, alto, tenor, bass. Then you would write on the board:

Either ask each part to sing only the tones that are vocally comfortable or drill each part separately.

If your class has little or no reading ability, proceed slowly. Tell them to note carefully on what line or space *do, mi, sol* occur

as not only will they be sung frequently but through them *re, fa, la, ti* can more easily be located.

For a preliminary drill have the following combinations on the board (or any others you choose) and point to them while the class sings--

1. 2. 3. 4.
5. 6. 7. 8.

Perhaps the first few times you give these drill patterns to a class which cannot read at all, you should give only the first three or four. As their ability increases, give more difficult patterns. Always practice these syllables in the key used in the new song. When the song to be studied contains chromatics, drill on them carefully. For example, in the following measure drill carefully on (1) *sol-fi-sol*, (2) *mi-ri-mi*, (3) *do-ti-te*.

Check on "measure sense" if you feel the class needs it. It is amazing how few pupils have a clear idea as to what constitutes a measure. To clarify the problem, put several measure bars on the board thus:



Ask the class how many measures are indicated. Many will say "five." After teaching them what is meant by "measure," test their comprehension by asking them to tap (silently) through four or five measures of the song. When the signal to stop is given, they should all be at a certain point on the page. If many are wrong, repeat the process until all are measure conscious. One who is not will be a constant drag on the class. This "measure sense" will not have to be tested in songs later in the semester if, early in the term, you make sure every pupil grasps the meaning of what constitutes a measure.

Perhaps there is a rhythmic problem. Has the meter signature been interpreted correctly? Help the class to apply it, remembering that the majority of people, young and old, are visual minded. Isolate the difficult measure and copy the rhythmic problem on the board, thus:



Have the class discuss the rhythm until it is clearly understood; then let the class intone the measure several times. During this rhythmic drill, it is helpful to have the pupils indicate the rhythm with the hand as they sing.

Inexperienced teachers soon learn that interest will lag if they try to cover too much ground the first day the song is presented. It is much better to spend fifteen or twenty minutes two successive days on a sight reading song than to work so long any one period that the children become restless and the teacher irritable.

For this beginning sight reading, your songs should be quite short and simple, have a smoothly flowing rhythm, and be written in close harmony.

Now let us go step by step through the reading of our song.

1. Announce the song to be sung and have a pupil recite the following facts:

a. The right hand sharp is *ti*

or

The right hand flat is *fa*.

(Say whichever is applicable to the song at hand.)

b. *Do* is in the ____ space.

or

Do is on the ____ line.

c. The song is in the key of ____.

d. The starting tone for the first soprano is ____; for the alto ____; for the tenor ____; for the bass ____.

e. The meter is _____. (Do not digress and discuss many different meters. Save the discussion of various key and meter signatures for future lessons.)

f. There are ____ beats in a measure.

(This recital of facts may be divided among a number of students.) So much for the mechanical setting of the song.

2. Play the song through on the piano in as fine a style as possible. As has already been said, if a recording of the song is available, it will add to the interest to let the class hear it. In either case, let them very briefly discuss:

a. Is the music well adapted to the words?

b. Is the rhythm suited to that particular type of song?

c. How is it like or unlike other songs learned?

Other pertinent questions of value will probably arise, but do not dwell on this phase of the lesson too long.

3. Since your students are now well acquainted with the meter of the song, the syllables to be used, and are "measure conscious," you are ready to begin the actual music reading.

Blow *do* long and steadily on the pitch pipe or sound it on the piano. Train your students to *listen* when the pitch is given, sounding the starting chord with syllables immediately *after* the instrument ceases. Let there be no spoken comment after the chord is sounded by the class. If one part is not in perfect tune, you may signal the singers of that part to drop out and listen as a stronger part sings a *do*, *mi*, or *sol*. By listening carefully to these basic tones, the offending group will probably be able to resume their part correctly. Otherwise give them their pitch. When the harmony is satisfactory, give the signal to begin the song, the chord having been sustained until this signal is given.

Insist that, as each pupil sounds his own tone correctly, he also sense the entire chord.

As you set the rhythm for the song by quietly counting aloud, have the pupils tap the rhythm. Count two measures preceding the first measure of the song. Thus, if the meter is four-four, the count should be "One, two, three, four—one, two, three, *SING*." When pupils do not immediately begin setting the rhythm as they sing this first chord, it will work wonders if, after counting one measure, instead of saying "One, two, three, *SING*," you continue rhythmically with "Tap, tap, ready, *SING*."

This starts the pupil on the accented note, assuming that the song begins on the first beat of the measure. If the song starts on the fourth or unaccented beat (an anacrusis), the count would be one full measure, then "One, two, *SING*." In three-four meter, count "One, two, three—one, two, *SING*." In case the song begins on the third beat, count one full measure, then "One, *SING*." With other meters, counts vary accordingly. Where there is an anacrusis, the meter feeling will *not* be established unless one full measure is counted plus what is necessary of the second.

4. Ask the class to start with *words* and sing as far as possible, setting the rhythm continuously.

5. If the class has difficulty with the harmony while singing words, sing chordwise for a few measures—no rhythm this time. Try chords with words, but, if necessary, resort to those useful music tools—the syllables. Just a word of explanation as to how we sing chordwise. Give *do* as before, and have the class take the first chord and hold it, keeping the place but not setting the rhythm. When the chord is correct, say “next” and the class proceeds to sound the following chord. When one part moves, for example the altos, while the other parts remain on the same note, say “altos move” before you say “next” which means, of course, that all parts should move together. If difficulty arises in perfecting a chord, help them in one of two ways:

- a. Have the part in error drop out and listen as a stronger part sings one of the component tones of the harmony concerned. From this they can get the correct tone.
- b. Let the parts singing correctly drop out while you assist the weak group. Then bring together all parts and proceed. During this chordwise singing, since the students must look up as parts are signaled out or in, they should *always* keep the place with their fingers. Singing chordwise through three or four measures should be sufficient. It is often desirable to begin the chordwise singing at a more difficult section of the song than at the very beginning.

6. Now the class will try to read the song entirely through with syllables. Start the group as before. (See 3.) If necessary, have the following reminders on the board:

- a. Eyes on music.
- b. Sing the starting chord.
- c. Set the rhythm.

Ask the class to read through rhythmically to the *end*, not stopping for *any* reason. Tell them at this point that keeping a steady rhythm and finishing the song is more important than stopping and starting, trying to get every note exactly right. By continuing to the end of the song, the pupils feel they have "arrived" and that reading a new part song is not just a series of starts and stops.

7. At this point, and, from now on, the song should be sung with the words. You now have three alternatives:

- a. If your group is fairly capable, they should be able to sing the words with occasional help from you if necessary.
- b. Perhaps you will say "hold" on a chord that is not entirely correct and adjust it as you did when the class was singing chordwise in step 5, thus proceeding to the end of the song.
- c. If you think you have given your class all the sight reading experience they can absorb in this particular song, then go directly to Plan Two from here, and use it as your procedure for reviewing the song.

PLAN TWO

According to this plan, the teacher will wish to bolster parts, give help with piano or voice whenever necessary, and assist in any way that will speed up the learning of the song. The following procedure will be beneficial, assuming that, as in Plan One, the song has been played through beautifully, discussed from various angles, and perhaps a suitable recording played:

1. Play the song with the class singing all the way through if it is not too badly done. Try to use words. Resort to syllables whenever advisable. If too many mistakes in pitch and rhythm are made, stop both the singing and playing, for the piano must never be allowed to cover mistakes.

2. If the sopranos are weak, play all the parts while they sing, and let the others follow their parts. If the sopranos are satisfactory, leave out this step and take step three.

3. Ask the sopranos to hum while the second sopranos sing their part. Accompany them lightly and very smoothly on the piano or perhaps assist by singing with them.

It may be wise then to have the first and second sopranos sing together.

You will notice you are always having at least two parts singing at once.

4. Ask the first and second sopranos to sing while you assist the other part with piano. If you are doing four-part work, finish the song by adding tenors and basses in the same manner.

When all parts are apparently learned, holding chords to correct weak spots will strengthen the work.

At no time should the singing be allowed to become raucous or strident, no matter how hard everyone is working to perfect his part.

Do not teach with a book in your hand as it lessens your control of the class. Learn to glance over a pupil's shoulder to catch the notes or words needed.

THE FINISHED SONG

A finished song implies (1) good intonation, (2) correct phrasing, (3) pleasing voice quality, (4) balance of parts, (5) fine tone blending, and (6) suitable interpretation. The degree of perfection you attain, with regard to these factors, depends, of course, upon the ability of your group. You will naturally work for greater finesse in your glee clubs and selected groups than in these general music classes. Nevertheless, if you keep your standards high and work

toward these six points daily, you will be gratified with the results. A song that has been read by note and polished step by step should be sung with as much enjoyment as any other. If you are resourceful and optimistic, this will be true.

General music classes will probably sing in tune and have a pleasing, smooth tone if (1) they are not allowed to sing too loudly and heavily; (2) if you have tested voices properly so that everyone is singing within his range; (3) if the singing does not drag; (4) if everyone knows he is to take plenty of breath before each phrase; (5) and most important—if the students are enjoying what they are singing.

Discuss the phrasing as you go over the text of the song with your class. Your pupils will soon understand that correct phrasing is the natural result of following the *meaning* of the words. Teach them from the beginning that commas and other punctuation marks are always inserted for a reason, i.e., to help convey the message intended. They will readily see, for example, in *Silent Night*, that the lines "Round yon Virgin Mother and Child" and "Holy Infant so tender and mild" should each be sung with one breath. When there are commas, they *must* be observed to bring out the literary significance. Your pupils will readily discover the value of taking a snatch breath where these commas occur, thus making a slight break in the flow of the phrase. For example, in "Sleep, my child, and peace attend thee" (the first line of *All Through The Night*), pupils are quick to note how a snatch breath after "sleep" and "child" gives the phrase just the lift it needs.

Again, pupils who are taught to listen to all parts as they sing will gradually develop the feeling for a balance of parts. When singing chordwise, they have an excellent opportunity to listen

intently while each chord is sustained. If one part insists upon singing too loudly, have that part hum and listen to the others until the chord assumes a pleasing balance. Humming an entire song through will do much to produce lovely, relaxed, well-balanced, smooth singing which the students soon learn to enjoy.

Fine tone blending is the reward for continued practice. Even professional groups do not excel in this element of good singing until they have practiced ensemble singing for some time. Just as humming a chord will help it to assume a pleasing balance, so will humming aid in blending the various parts. Adolescent boys and girls are enthusiastic hummers. Frequently let them hum an entire stanza. They will quickly learn to sense the beauty of their humming, and will ask to do more.

Correct interpretation is what gives the song beauty and meaning and likewise adds so greatly to emotional enjoyment. Carefully study your song to discover just what the composer wished to say. Then that message can be made clear through class discussion, instrumental illustration or by whatever medium you can best use.

As accompaniments for finished part songs are played, pupils will thoroughly enjoy hearing the embellishment given. Through careful listening to both the accompaniment and their own singing, they will receive much valuable training in sensitiveness to phrasing, to dynamics, and to the enrichment furnished by the accompaniment.

Reading music enlarges the students' horizon. Those who learn to read music today are the choir and music club members of tomorrow. Instead of assuming that boys and girls cannot learn to read music, give them the benefit of the doubt and assume that they can. Rather than waste energy rationalizing, spend it in helping these young people to know the joy of achievement.

It is not a question of what can be done under ideal conditions, but what can be accomplished under conditions as they exist. You will be amazed, and so will the pupils, at the rapidity with which everyone falls in line and develops interest and real skill in music reading. Give them their chance!

SUITABLE SONGS

The lists of songs suggested as suitable for early experience in sight reading which follow are valuable contributions to the repertoire of any general music class. It must be remembered that a song which is suitable for study according to the procedure specified in Plan One can be taught, just as effectively, according to Plan Two. However, the reverse is definitely not true. Many songs having somewhat difficult rhythmic patterns, rather complicated melodic lines, and unusual harmonic progressions definitely would not lend themselves to being taught according to Plan One. Yet these songs would add variety and interest to the repertoire of the class, and can be speedily and pleasurabley taught using the procedure suggested in Plan Two. Undoubtedly, you will learn to evaluate songs quickly according to the teaching procedure best suited to your particular objective.

It is a stimulus to keep on the blackboard the repertoire of songs learned so that each class in turn can see the progress that is being made by other music classes in the school. Frequently ask the pupils to choose a program from the songs listed, thus providing them with an experience in program building.

SONGS SUITABLE FOR EARLY EXPERIENCE
IN SIGHT READING

Published in Collections

S.S.A.

These songs are suitable for classes described under Type 1 (page 12).

THE AMERICAN SINGER (BOOK 7). Curtis and Bridgman. American Book Company.

Constance *Magic Boat*
Each Tree Has Its Shadow

JUNIOR MUSIC. Giddings, Earhart and Baldwin. Ginn & Company.

Billboards *Nights and Days*
Hermit Thrush *Our Ensign*

MUSIC HIGHWAYS AND BYWAYS. McConathy, Beattie, and Morgan.
Silver Burdett Company.

Ab, Lovely Meadows *Night and Day*
Goose Girl

MUSIC OF MANY LANDS AND PEOPLES. McConathy, Beattie, and Morgan.
Silver Burdett Company.

Hopak (complete in 3 parts) *Sea Fever (complete in 3 parts)*
Midnight

THE SILVER BOOK OF SONGS. Perkins, Vernon, Curtis, et al. Hall & McCreary Company.

Bluebells of Scotland *O Spirit Sweet of Summer Time*
Mountain Climbers *There Is My Home*
Mountain Herd-Boy's Song

SINGING YOUTH. Farnsworth, Dykema, and Armitage. C. C. Birchard & Co.
To a Rose

SING OUT. Dykema, Pitcher, et al. C. C. Birchard & Co.
Bring Me No Lily *Far Away and Long Ago*
Easter Carol *Father, Hear Thy Children's Praises*
Eternal Father, Strong to Save *Midsummer Night*

THREE-PART MUSIC. Giddings, Earhart and Baldwin. Ginn & Company.
Ojibway Lullaby

S.A.B.

These songs are suitable for classes described under Types 2 and 3 (pages 12 and 13).

ADVENTURE. Glenn, Leavitt, et al. Ginn & Company.
Song of Hope (from "Il Trovatore")

JUNIOR MUSIC. Giddings, Earhart and Baldwin. Ginn & Company.

Lullaby *Twilight*

Sunny South

THE MODERN CHORAL HOUR. Wilson and Christy. Hall & McCreary Company.

Roll Along *Song of the Night*

THE SILVER BOOK OF SONGS. Perkins, Vernon, Curtis et al. Hall & McCreary Company.

At Pierrot's Door *John Peel*

Down in the Valley *Passing By*

SINGING YOUTH. Farnsworth, Dykema, and Armitage. C. C. Birchard & Co.

I Heard a Song

SING OUT. Dykema, Pitcher, et al. C. C. Birchard & Co.

British Grenadiers *Old Aunt Jemima*

Hard Times, Come Again No More *Walking at Night*

THREE-PART MUSIC. Giddings, Earhart, and Baldwin. Ginn & Company.

By the Firelight

S.A.T.B.

These songs are suitable for classes described under Type 4 (page 13).

ADVENTURE. Glenn, Leavitt, et al. Ginn & Company.

Jolly Song *Old Folks at Home*

CHORUS AND ASSEMBLY. Thiel and Heller. Hall & McCreary Company.

American Prayer *O God, Our Help in Ages Past*

Landing of the Pilgrims *Oh, Meadowland*

JUNIOR MUSIC. Giddings, Earhart and Baldwin. Ginn & Company.

Home Road *Softly Now the Light of Day*

THE MODERN CHORAL HOUR. Wilson and Christy. Hall & McCreary Company.

Prayer of Patriotism

MUSIC OF MANY LANDS AND PEOPLES. McConathy, Beattie, and Morgan. Silver Burdett Company.

All Through the Night *Now the Day Is Over*

SINGING YOUTH. Farnsworth, Dykema, and Armitage. C. C. Birchard & Co.

Hymn for the Nations *Oleander Time*

SONGS WE SING. Smith, Wilson and Woods. Hall & McCreary Company.

God of Our Fathers *We Are All Noddin'*

Some Folks

SINGING BY TRIOS AND QUARTETS

Unquestionably the major part of vocal music at this age should be concerted singing. There is great inspiration in being part of a large singing unit where even the weakest student may participate and know the joy of self-expression through song.

Supplementing the singing by the class as a whole the teacher should provide opportunities for performance in small ensembles as well. This will take the form of singing in trios or quartets according to class organization. The group composed entirely of unchanged voices will, of course, do trio work. Where there is a bass section, the group will sing by quartets. The pride and self-assurance developed by this type of singing are of inestimable value.

That there may be a maximum of singing with a minimum expenditure of time, a definite plan of procedure should be worked out. The following outline is presented as simple and workable. As a matter of convenience, the description is of trio singing. Quartet work can follow the same basic ideas.

1. Start the individualized singing by having three or four rear trios stand. Since you have previously arranged the class according to musical ability, these will presumably be your best singers.
2. Let all the standing trios sing one stanza of a familiar song of simple construction. At the conclusion of the verse, the trio farthest back should repeat this stanza. If the song has been carefully chosen, they will probably sing it quite acceptably.
3. Without loss of time (or musical beat if possible), the second trio should begin the second stanza. Meanwhile, the first trio has remained standing directly back of the singing group. Instruct them in their particular duty which is to assist singers in front of them who seem unable to "carry through." In other words, the

singer who weakens should be reinforced by the voice of the "pupil-teacher" just behind him. These pupil-teachers are very essential to the success of trio or quartet singing.

4. When the second trio has finished, the pupil-teachers step forward to be near the third trio which is attempting the next stanza of the song. With a few days of practice, this individualized singing will swing along with a pleasing rhythm.

5. At any time the teacher may direct, "Class finish." This means that the entire class takes up the music without any break in rhythm and completes the song. Incidentally, this will also help keep the attention of the class where it belongs. In case such direction is not given before all the trios have finished, let it be part of the procedure that the whole class sing the next stanza without breaking the rhythm.

It is well to let the three or four best trios practice the mechanics of the plan until they progress smoothly. In the meantime, the other pupils are mastering the technique by observation.

As soon as feasible, the individual singing should start with less capable trios—say the fifth, sixth, and seventh. In each case the original pupil-teacher officiates.

A word of warning should be given concerning the less competent pupils seated near the front. The acquisition of an inferiority complex is one of the most unfortunate experiences that a boy or girl may have. The instructor possessed of the real teaching instinct will always prevent failure—especially public failure. That is the measure of a teacher. When it is obvious that an attempt at individual singing will result in failure and embarrassment, then that attempt should not be required. Individual work can be stopped short of the weak or unfortunate without making the reason evident.

The value of individual singing is apparent. However, too much time devoted to this activity will dull the interest of the class and destroy the spirit of the music lesson. The "greatest good to the greatest number" places concerted singing as of first importance. Dr. Peter J. Dykema, the distinguished music educator, says, "Group singing frees the child. Therefore, he should be unrestricted in his singing. He should *feel* what he is singing. The teacher should create the lovely mood of desiring to make the music beautiful. The mood, not the subject matter, is the important thing. The teacher should ask herself—What *attitude* towards learning do I create?"*

BOOKS SUGGESTED FOR GENERAL MUSIC CLASSES

ADVENTURE. Glenn, Leavitt, et al. Ginn & Company.

THE AMERICAN SINGER (BOOK 7). Curtis and Bridgman. American Book Company.

CANTEMOS. Wilson. Emerson Books, Inc.

CHORUS AND ASSEMBLY. Thiel and Heller. Hall & McCreary Company.

DETT COLLECTION OF NEGRO SPIRITUALS (Auditorium Series No. 13). Dett. Hall & McCreary Company.

FROM DESCANTS TO TRIOS. The Krones. Neil A. Kjos Music Co.

INTER-AMERICANA. The Krones. Neil A. Kjos Music Co.

JUNIOR MUSIC. Giddings, Earhart and Baldwin. Ginn & Company.

THE MODERN CHORAL HOUR. Wilson and Christy. Hall & McCreary Company.

MUSIC HIGHWAYS AND BYWAYS. McConathy, Beattie, and Morgan. Silver Burdett Company.

MUSIC OF MANY LANDS AND PEOPLES. McConathy, Beattie and Morgan. Silver Burdett Company.

THE RED BOOK OF PROGRAM SONGS AND CHORUSES. Cain, Butterfield, et al. Hall & McCreary Company.

*Quoted from a public address to Los Angeles music teachers.

ROUNDS AND CANONS. Wilson. Hall & McCreary Company.

THE SILVER BOOK OF SONGS. Perkins, Vernon, Curtis, et al. Hall & McCreary Company.

SING ALONG. Glenn, Leavitt, and Rebmann. Ginn & Company.

SING OUT. Dykema, Pitcher, et al. C. C. Birchard & Co.

SINGING YOUTH. Farnsworth, Dykema, and Armitage. C. C. Birchard & Co.

SONGS OF FREEDOM. Davison, et al. Alfred Knopf.

SONGS TO SING WITH DESCANTS. The Krones. Neil A. Kjos Music Co.

SONGS WE SING. Smith, Wilson and Woods. Hall & McCreary Company.

THREE-PART MUSIC. Giddings, Earhart and Baldwin. Ginn & Company.

THE WORLD OF MUSIC: ADVENTURE; DISCOVERY; TREASURE. Glenn, Leavitt and Rebmann. Ginn & Company.

USING INSTRUMENTS IN THE GENERAL MUSIC CLASS

There is nothing more stimulating in arousing interest in the general music class, especially in a class of seventh graders, than the use of instruments suitable to the text and mood of a song. Naturally, some students will be more adept but all should be given an opportunity. Boys and girls alike are ardent enthusiasts about drums of all sizes and types, and experience a real thrill when they find themselves accentuating the rhythm of a song on drums, or, perhaps, with maracas, tambourines, guiros, and claves. You will find yourself intrigued by the originality shown in the captivating rhythms your pupils work out.

The desire to construct things with one's own hands is inherent in every normal person. Therefore, encourage pupils to make instruments at home. One has but to note the gleam of satisfaction in the eyes of an overgrown, awkward boy beating the drum of his own creation to be convinced of the value of this mode of self-expression. Especially is this true of the pupil whose vocal powers are limited. By his manual efforts, he can make a definite contribution to his classroom.

The process of making some of the percussion instruments is very simple. Over the ends of tin cans (ten or twelve inches high and with sharp edges turned to avoid cutting), stretch strong pieces of tire inner-tube, fasten with heavy wire, and the result will be very acceptable small drums. Larger drums can be constructed of kegs, the ends of which have been covered with calf skins.

Pupils of this age are generously equipped with that valuable asset, imagination. It will require but a few hints from you to produce a collection of instruments of various types.

The guiro is made from a long gourd with ridges cut across it. It is played simply by drawing a short, narrow stick, or wire back and forth across the ridges.

Why not use coconut shells to imitate horses' hoofs in such songs as *Home on the Range*, *The Old Chisholm Trail*, etc.? Pupils can produce a variety of effects such as galloping, trotting, or cantering horses by striking the shells either on books or other flat surfaces. Your alert seventh graders can "take over" after surprisingly few suggestions from you.

A word of warning to the inexperienced teacher: A classroom can easily become a bedlam unless extremely well planned directions are given previous to the children's handling of the percussion instruments—especially in the beginning stages. Why not ask for volunteers to demonstrate various rhythms at their desks while the song is being sung before they are given any percussion instruments? After several rhythms have been suggested, let one row try one rhythm, another row try another, etc., insisting that while one pupil or a group of pupils is trying out various rhythms, the others keep absolutely quiet. This may even mean asking those not actually demonstrating to keep their hands in their laps, because, when instruments are in sight, enthusiasm runs high.

If you haven't tried an autoharp in connection with your singing, by all means do so. The results are charming. The lift it gives to the class will more than compensate for your efforts in getting one and showing students how to play it.

A pupil can place this small stringed instrument on his lap or on a desk and play it, simply by pressing certain buttons which form the desired chords. Some of the chords possible are the Tonic, Subdominant and Dominant in the keys of C, F and G, and a few Dominant Sevenths and Minor chords. If you have several autoharps, let your students play them in various parts of the room, so that those who are singing can watch while they sing. A spirit of good fellowship, teamwork, and relaxed enjoyment always prevails in such an atmosphere. The instruction book which comes with each instrument explains the simplicity of its operation. In a short time, however, one finds himself putting aside all printed instructions and playing simple accompaniments without further ado.

Of course, it is wise to use songs which require very simple harmonic background for your pupils' early experience with the autoharp. *Down in the Valley*, requiring only Chords I and V, has been found ideal for a beginning accompaniment. In the very first lesson introducing the instrument you will awaken a lively interest by singing several familiar songs and playing accompaniments for them or by having the pupils sing some familiar songs while accompaniments are being played.

The pupils will soon discover that the autoharp nicely emphasizes the legato feeling in many songs. By the same token, they will notice what verve and dash certain percussion instruments give to songs having a strong rhythmic accent.

Let your students decide which songs they think sound best

with autoharp or percussion instrument accompaniments. Let the girls and boys make the final decision as to what accompaniments best suit the various songs. You will be gratified to find how discriminating your classes are—what good taste they show in making their decisions.

The following are examples of songs which may be accompanied effectively on the autoharp:

Down in the Valley

(SONGS OF THE HILLS AND PLAINS, pg. 31)

Anon.

Kentucky Mountain Song

(An introduction of a few chords is desirable to set the pitch and rhythm.)

Down in the val - ley, The val - ley so low, _____
F F F F C C
MAJ MAJ MAJ MAJ SEV SEV
Hang your head o - ver, Hear the wind blow, _____
C C C F F
SEV SEV SEV MAJ MAJ
Hear the wind blow, dear, Hear the wind blow, _____
F F F C C
MAJ MAJ MAJ SEV SEV
Hang your head o - ver, Hear the wind blow. _____
C C C F F
SEV SEV SEV MAJ MAJ

Silent Night

(THE NEW AMERICAN SONG BOOK, pg. 138)

Joseph Mohr

Franz Gruber

Si - lent night! Ho - ly night!
C C C C
MAJ MAJ MAJ MAJ
All is calm, all is bright
G G C C
SEV SEV MAJ MAJ
'Round yon Vir - gin Moth - er and Child,
F F C C
MAJ MAJ MAJ MAJ

Ho - ly In - fant so ten - der and mild,
 F F C C
 MAJ MAJ MAJ MAJ

Sleep in heav - en - ly peace,
 G G C (C
 SEV SEV MAJ MAJ)*

Sleep in heav - en - ly peace.
 C G C (C
 MAJ SEV MAJ MAJ)

*The chords in parentheses are optional.

Believe Me, If All Those Endearing Young Charms

(THE NEW AMERICAN SONG BOOK, pg. 50)

Thomas Moore

Irish Air

Be - lieve me, if all those en - dear - ing young charms,
 F F Bb Bb
 MAJ MAJ MAJ MAJ

Which I gaze on so fond - ly to - day,
 F C F F
 MAJ SEV MAJ MAJ

Were to change by to - mor - row, and fleet in my arms,
 F F Bb Bb
 MAJ MAJ MAJ MAJ

Like fair - y gifts, fad - ing a - way.
 F C F F
 MAJ SEV MAJ MAJ

Thou wouldst still be a - dored as this mo - ment thou art,
 F F Bb Bb
 MAJ MAJ MAJ MAJ

Let thy love - li - ness fade as it will;
 F C F F
 MAJ SEV MAJ MAJ

And a - round the dear ru - in, each wish of my heart
 F F Bb Bb
 MAJ MAJ MAJ MAJ

Would en - twine it - self ver - dant - ly still!
 F C F F
 MAJ SEV MAJ MAJ

The accompaniments to *Believe Me, If All Those Endearing Young Charms; Down in the Valley; Home on the Range* and to many other songs in $\frac{3}{4}$ meter may be varied by playing on both sides (that is, to the right and the left) of the autoharp bar. Thus:

Be - lieve me if all those en - dear - ing young charms.

or

R L L | R L L | R L L | R L

R _____ L _____ R _____ L _____

Home on The Range

(SONGS OF THE HILLS AND PLAINS, page 22)

Cowboy Song

Oh, give me a home where the buf - fa - lo roam,

(C F F Bb Bb
SEV)* MAJ MAJ MAJ MAJ

Where the deer and the an - te - lope play; _____

F G C C
MAJ SEV SEV SEV

Where sel - dom is heard a dis - cour - ag - ing word,

(C F F Bb Bb
SEV) MAJ MAJ MAJ MAJ

And the skies are not cloud - y all day. _____

F C F F
MAJ SEV MAJ MAJ

Home, home on the range, _____

F C F F
MAJ SEV MAJ MAJ

Where the deer and the an - te - lope play; _____

(F F G C C
MAJ) MAJ SEV SEV SEV

Where sel - dom is heard a dis - cour - ag - ing word,

(C F F Bb G G
SEV) MAJ MAJ MAJ MIN MIN

And the skies are not cloud - y all day. _____

F C F F
MAJ SEV MAJ MAJ

*The chords in parentheses are optional.

SONGS SUGGESTED FOR AUTOHARP AND PERCUSSION INSTRUMENT ACCOMPANIMENTS

Published in Collections

AUTOHARP

CHORUS AND ASSEMBLY. Thiel and Heller. Hall & McCreary Company.

Cowboy's Meditation

THE NEW AMERICAN SONG BOOK. Oberndorfers. Hall & McCreary Company.

Aloha Oe *Oh, Susanna*
Believe Me, If All Those *Santa Lucia*
Endearing Young Charms *Silent Night*
Old Black Joe

SPANISH AND LATIN AMERICAN SONGS. The Krones. Neil A. Kjos Music Co.
Poll Perica

SONGS OF THE HILLS AND PLAINS. Wilson. Hall & McCreary Company.
Down in the Valley *Home on the Range*

DRUM

GLEE MUSIC FOR JUNIOR HIGH SCHOOL BOYS. Gibb and Morgan. C. C. Birchard & Co.

Band

THE NEW BLUE BOOK OF FAVORITE SONGS. Beattie et al. Hall & McCreary Company.

AUTOHARP AND DRUM

SONGS WE SING. Smith, Wilson, and Woods. Hall & McCreary Company.
Camptown Races

LIGHT DRUMS AND MARACAS

Latin American Song Book. Ginn & Company.
San Sereni

AUTOHARP AND COCONUT SHELLS

SONGS OF THE HILLS AND PLAINS. Wilson, Hall & McCreary Company.
Old Chisholm Trail

AUTOHARP, DRUMS AND TAMBOURINE

MUSIC HIGHWAYS AND BYWAYS. McConathy, Beattie, and Morgan.
Silver Burdett Company.

Buy My Tortillas

DRUMS, MARACAS, GUIROS OR GOURDS, AND CLAVES

INTER-AMERICANA. The Krones. Neil A. Kjos Music Co.

Darling of Caxanga

COCONUT SHELLS

357 SONGS WE LOVE TO SING. Hall & McCreary Company.

Wait for the Wagon

TEACHING THE RECREATIONAL SONG

Though all music for children of early teen-age should be considered recreational, there is a special field of recreational singing which includes four types: art songs which have a real intrinsic value; popular songs of merit which are sung for pleasure and emotional release; standard community songs; and "school songs" (related to the school and its activities) which build up school spirit and loyalty.

The teaching of the strictly recreational song (usually sung in unison and with accompaniment) has a technique quite distinct from that of the more standard song. This type of song should be taught quickly with a minimum of analysis. The art songs will require the most detailed presentation as they should be done with finesse and fine interpretation. Each song should first be played on the piano as perfectly as possible. It is far better not to use an accompaniment than to play it badly or to improvise one that is wrong harmonically. "First impressions are lasting." Students should follow the words and try to associate them with the music, since this is rote singing.

A general discussion of text and music will add much to the interest in the song. Encourage pupils to express their ideas freely, and give each pupil credit for his interpretation. The adroit teacher will guide this discussion without seeming to, thus preventing its going too far afield.

When the "stage" has been properly set, play the song again, having pupils hum the melody. Next teach the song by phrases or by sections; i.e., the teacher plays two phrases, the class listens, then the two phrases are sung with the piano, and so on through the song.

Make sure that before the close of the period, the song is sung as a whole, with no stops or interruptions. This should be done no matter how imperfect the result.

Proper posture, good ventilation, and a happy mental atmosphere are essentials. If a song has proper appeal and proper presentation, the response will be happy and buoyant, as recreational singing should be.

Too much emphasis can scarcely be placed upon the necessity for an expert and resourceful accompanist—especially for the art songs.

The successful teacher of this type of singing must not be hypercritical, but must bear in mind the fact that the paramount objective is emotional release. Once the song is taught, let there be no stopping for minor flaws. If the first presentation is carefully done, few corrections should be necessary. Too much analysis can easily destroy the spirit of recreational singing, and the spirit is of first concern in this case.

BOOKS SUGGESTED FOR RECREATIONAL SINGING

THE AMERICAN SINGER (BOOK 7). Curtis and Bridgman. American Book Company.

CANTEMOS. Wilson. Emerson Books, Inc.

CHANTEYS AND SONGS OF THE SEA (Auditorium Series No. 41). Goodell. Hall & McCreary Company.

CHORUS AND ASSEMBLY. Thiel and Heller. Hall & McCreary Company.

THE CHRISTMAS CAROLERS' BOOK IN SONG AND STORY. Kvamme. Hall & McCreary Company.

FORTY STEPHEN FOSTER SONGS. Sulzer (compiler and arr.). Hall & McCreary Company.

FORTY-TWO POPULAR SPIRITUALS (Auditorium Series No. 45). Goodell. Hall & McCreary Company.

FROM DESCANTS TO TRIOS. The Krones. Neil A. Kjos Music Co.

THE GOLDEN BOOK OF FAVORITE SONGS. Beattie, et al. Hall & McCreary Company.

THE GRAY BOOK OF FAVORITE SONGS. Beattie, et al. Hall & McCreary Company.

LIVING SONGS. Gildersleeve and Smith (editors). Carl Fischer, Inc.

MUSIC OF MANY LANDS AND PEOPLES. McConathy, Beattie and Morgan. Silver Burdett Company.

THE NEW AMERICAN SONG BOOK. The Oberndorfers. Hall & McCreary Company.

THE NEW BLUE BOOK OF FAVORITE SONGS. Beattie, et al. Hall & McCreary Company.

THE SILVER BOOK OF SONGS. Perkins, Vernon, Curtis, et al. Hall & McCreary Company.

SING. Stevens and Dykema. C. C. Birchard & Co.

SING OUT. Dykema, Pitcher, et al. C. C. Birchard & Co.

SINGING AMERICA. Zanzig. C. C. Birchard & Co.

SONGS OF FREEDOM. Davison, et al. Alfred Knopf.

SONGS OF NORWAY AND DENMARK. Krone and Ostlund. Neil A. Kjos Music Co.

SONGS OF SWEDEN AND FINLAND. Krone and Ostlund. Neil A. Kjos Music Co.

SONGS OF THE AMERICAS. Botsford. G. Schirmer, Inc.

SONGS OF THE HILLS AND PLAINS. Wilson. Hall & McCreary Company.

SONGS TO SING WITH DESCANTS. The Krones. Neil A. Kjos Music Co.

SONGS WE SING. Smith, Wilson and Woods. Hall & McCreary Company.

SPANISH AND LATIN AMERICAN SONGS. The Krones. Neil A. Kjos Music Co.

357 SONGS WE LOVE TO SING. Hall & McCreary Company.

TWICE FIFTY-FIVE COMMUNITY SONGS (Brown Book). Dykema, Earhart, et al. C. C. Birchard & Co.

TWICE FIFTY-FIVE COMMUNITY SONGS (Green Book). Dykema, Earhart, et al. C. C. Birchard & Co.

UNIVERSAL FOLK SONGSTER. Botsford. G. Schirmer, Inc.

SONGS SUGGESTED FOR RECREATIONAL SINGING

Published in Collections

THE AMERICAN SINGER (BOOK 7). Curtis and Bridgman. American Book Company.

<i>Columbus</i>	<i>Our Flag</i>
<i>I've Got a Robe</i>	<i>Short'nin' Bread</i>
<i>Lonesome Cowboy (Elcharro)</i>	<i>Sing</i>
<i>O Nameless Soldier</i>	<i>Tropical Isle</i>

CHORUS AND ASSEMBLY. Thiel and Heller. Hall & McCreary Company.

<i>Chiapanecas (Mexican Dance Tune)</i>	<i>Oh, Boys, Carry Me 'Long</i>
<i>Cowboy's Meditation</i>	<i>Oh! Lemuel</i>
<i>Ev'rybody Laugh</i>	<i>Shenandoah</i>
<i>Landing of the Pilgrims</i>	<i>Shoulder to Shoulder</i>
<i>Number Twenty-nine</i>	<i>Where the Bagpipes Play</i>

GLEE MUSIC FOR JUNIOR HIGH SCHOOL BOYS. Gibb and Morgan. C. C. Birchard & Co.

<i>Band</i>	<i>Night Song</i>
<i>My Spanish Guitar</i>	<i>Three Sailor Boys</i>

MUSIC OF MANY LANDS AND PEOPLES. McConathy, Beattie, and Morgan. Silver Burdett Company.

<i>All Praise to God on High</i>	<i>La Paloma</i>
<i>All Through the Night</i>	<i>Landing of the Pilgrims</i>
<i>America, the Beautiful</i>	<i>Little Wheel A-Turnin'</i>
<i>Away for Rio</i>	<i>O Mary, Don't You Weep</i>
<i>Bendemeer's Stream</i>	<i>O Soldier, Soldier</i>
<i>Bonnie Eloise</i>	<i>Our Country</i>
<i>Carmela</i>	<i>Santa Fe Trail</i>
<i>Crusaders</i>	<i>Swing Low, Sweet Chariot</i>
<i>El Manzon de Manila</i>	<i>Texas Cowboy's Stampede Song</i>
<i>Keep in the Middle ob de Road</i>	<i>To the Rose</i> -

THE NEW AMERICAN SONG BOOK. The Oberndorfers. Hall & McCreary Company.

At Pierrot's Door
Home on the Range
Noah's Ark
Prayer of Thanksgiving

Rosa
Serene Is the Night
When Johnny Comes Marching Home

THE NEW BLUE BOOK OF FAVORITE SONGS. Beattie et al. Hall & McCreary Company.

Battle Hymn of the Republic
*Believe Me, If All Those
Endearing Young Charms*
Bonny Eloise
Carry Me Back to Old Virginny
Columbia, the Gem of the Ocean
Fairest Lord Jesus
Faith of Our Fathers

Father, We Thank Thee
Girl I Left Behind Me
John Peel
Levee Song
Loch Lomond
MacDonald's Farm
Oh, Susanna
Steal Away

SING OUT. Dykema, Pitcher, et al. C. C. Birchard & Co.

Boatman's Dance
Buffalo Gals
Down in a Coal Mine

In the Far East
Lonesome Valley
Tactful Peddler

SONGS OF FREEDOM. Davison et al. Alfred Knopf.

Amsterdam
I Travel On
Paddy on the Railway

Red Iron Ore
Roll the Cotton Down
Wind from the Southern Mountains

SONGS OF THE AMERICAS. Botsford. G. Schirmer, Inc.

At Parting (Dakota Tribe)
Cape Cod Chantey
De Ballet of de Boll Weevil
Little Mobe

Little Shepherds
Love Signal
Old Folks at Home
Swapping Song

SONGS OF THE HILLS AND PLAINS. Wilson. Hall & McCreary Company.

Down in the Valley
Good-Bye Ol' Paint
Home on the Range
Night Herding Song
Nightingale
Noah's Ark

Old Chisholm Trail
Old Dan Tucker
Red River Valley
Soldier, Won't You Marry Me?
Whoo-pee Ti Yi Yo!

SONGS WE SING. Smith, Wilson, and Woods. Hall & McCreary Company.

Auld Lang Syne
Ay, Ay, Ay
Blow the Man Down
Dark Eyes
Deep River

Erie Canal
Estrellita
My Old Kentucky Home
Santa Lucia
Vive la Senior Class

TWICE FIFTY-FIVE COMMUNITY SONGS (BROWN BOOK). Dykema, Earhart et al. C. C. Birchard & Co.

Drink to Me Only with Thine Eyes *Soldiers' Chorus*
Pilgrims' Chorus *Sweet and Low*

Although no songs are more cherished by boys and girls than the host of Christmas songs, they have not been listed individually here since practically all of them are available in the above mentioned books.

Published Separately

Bells of St. Mary's. Adams. Chappell & Co., Inc.

Bless This House. Brahe. Boosey & Company.

Boom, Fa Da Ra La. The Krones arr. Neil A. Kjos Music Co.

Chiapanecas. Wilson arr. Hall & McCreary Company. Octavo 1103.

Cielito Lindo. Wilson arr. Hall & McCreary Company. Octavo 1096.

Cindy. Wilson arr. Hall & McCreary Company. Octavo 2084.

Dark Eyes. Manney arr. B. F. Wood Music Co.

Flying Flag. Bond. Boston Music Company.

Friend O'Mine. Sanderson. Boosey & Company.

God Bless America. Berlin. Irving Berlin, Inc.

God Bless Our Land. Kountz. G. Schirmer, Inc.

Good News. Krone arr. Neil A. Kjos Music Co.

Gospel Train. Christy arr. Hall & McCreary Company. Octavo 2062.

Gypsy Love Song. Herbert. M. Witmark & Sons.

Hiking Song. The Krones. Neil A. Kjos Music Co. Octavo 4213.

Hills of Home. Fox. Carl Fischer, Inc.

I Am an American. Neal. Neal Publishing Co.

I Got Plenty O' Nothin'. Gershwin. Chappell & Co., Inc.

Keep on Hopin'. Maxwell. Boosey & Company.

Little Mother of Mine. Burleigh. G. Ricordi & Co., Inc.

My Creed. Garrett. Gamble Hinged Music Co.

My Pledge. Hull. Carl Fischer, Inc. Octavo 6144.

Ol' Man River. Kern. Harms, Inc.

Out Where the West Begins. Chapman and Philleo. Forster Music Publishing Co.

Pledge to the Flag. Malotte. G. Schirmer, Inc.

Real American. Bowers. Will Rossiter Music Co.

Roundup Lullaby. Ross. White-Smith Music Publishing Co.

Shoes. Manning. G. Schirmer, Inc.

Sing Along. Penn. M. Whitmark & Sons.

St. Francis' Hymn. Olds arr. Hall & McCreary Company. Octavo 5504.

Stout-Hearted Men. Romberg. Harms, Inc.

This Is My Country. Jacobs. Words and Music, Inc.

Wagon Wheels. Hill and DeRose. Shapiro, Bernstein & Co., Inc.

Water Boy. Robinson arr. Boston Music Company.

When the Flag Goes By. Nevin. Oliver Ditson Co.

World Is Waiting for the Sunrise. Seitz. Chappell & Co., Inc.

It may be necessary to transpose an occasional song into a different key. Christmas songs are so readily available that they have not been listed.

PUBLIC PERFORMANCE AS A MOTIVATION

From the idealistic viewpoint, the general music class should always sing its best for sheer joy of doing. But the teacher who is realistic accepts human nature as it is, and plans to have available resources upon which to draw when enthusiasm lags. One of the most tangible of these is public performance.

The desire for approval is strong in every person—child or adult. It is more than easy for the teacher to over-capitalize this trait. Here a cool assessment of ultimate values must be made. Constant discouragement too often results in an inferiority complex. The adolescent age seems to be a period when inferiority complexes develop.

On the other hand, too much encouragement of a pupil's natural desire to show off usually means an inflated ego later. For example, the soloist in an operetta often assumes an air of belonging to the "elect" and acquires an exaggerated idea of a talent

which is probably mediocre. Because of this and also because of the limitations of the adolescent voice, solo effects should be avoided except in rare instances. As a general rule, operettas may well be left to the senior high school.

However, there is nothing but benefit to be derived from a pupil's efforts to put his chorus across. Group pride is good, and the morale of the chorus classes is just as important as that of selected musical organizations. Nevertheless, these regular classes often toil on as "forgotten men" while the selected vocal groups, orchestra, and band are chosen to provide music for various important occasions. Is it not understandable that students of the general music classes have less enthusiasm for music than the special groups?

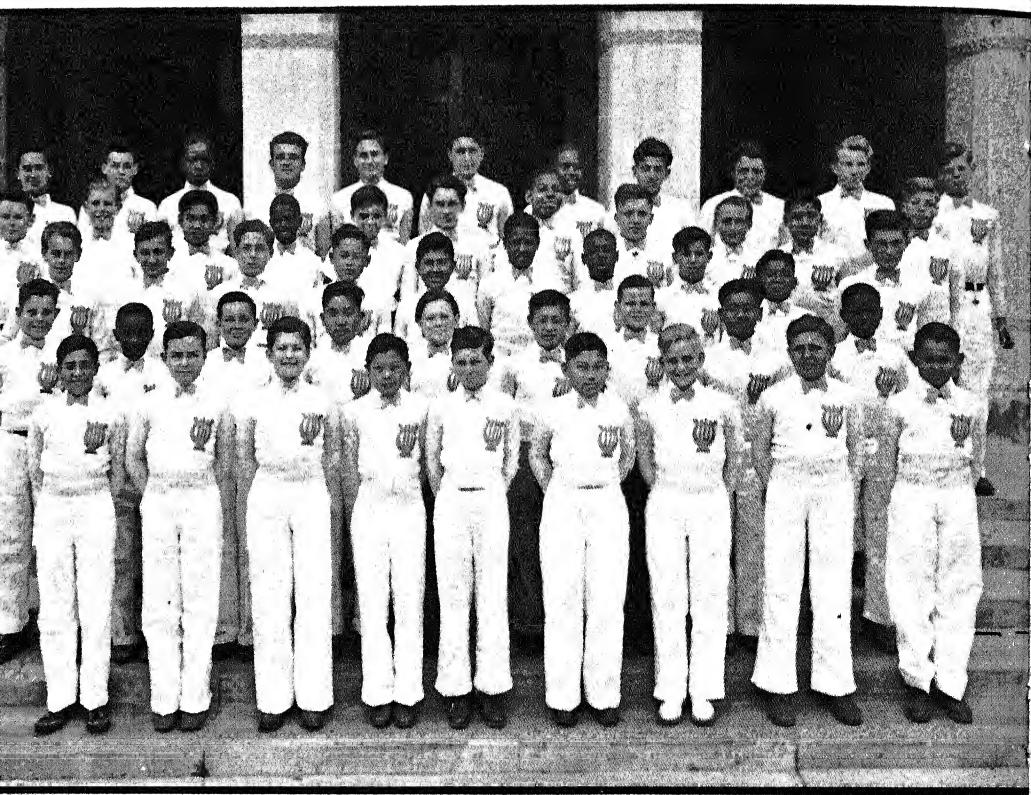
If the school is large, why not have an inter-class song fest once or twice each semester? Here, in turn, each class presents its contribution and enjoys the applause. As a climax to the event, the entire group may join in some of their favorite songs.

Enhanced by well-played accompaniments, this mass singing will be a crowning event. Who is not thrilled by the nuances of the large chorus, especially when one is part of that chorus? Such a song fest has great potentialities as a truly aesthetic experience and should be kept as such. Naturally, there may be next-day comments and comparisons, but a little tact can keep these constructive, and make them an incentive to greater effort and better performance next time.

One effective way of administering a song fest is to have the performing groups sit in the balcony of the auditorium while the rest of the student body and the guests occupy the main floor. The varied floor levels of the balcony afford an ideal singing place. With careful attention to seating arrangements, even pupils of

doubtful musical ability can be "among those present." Not all teachers realize how much heartbreak is suffered by the child who is eliminated because his musical status is below par. No normal pupil should be deprived of singing to an audience. The common everyday classes should have their innings—likewise the boys and girls of meagre singing ability!

What shall these balcony entertainers sing? First of all, they should not sing tunes originally created for instrumental performances. Complicated rhythms and harmonies are not for this group. But there are inspiring songs of patriotism, charming folk tunes, and lovely sacred songs that can be rendered with excellent effect. The numbers selected can be learned thoroughly in the regular class periods, thus minimizing the time required for joint rehearsals. Two or three such rehearsals should be sufficient to weld the several classes into a compact singing unit. Some schools make the balcony chorus a part of the regular musical festival presented at the close of each semester. Some songs may be sung with piano accompaniment, others with autoharp or percussion instruments, some, perhaps, *a cappella*.



Boys' Glee Club
JAMES A. FOSHAY JUNIOR HIGH SCHOOL
Los Angeles, California
GENEVIEVE A. RORKE, Director

III

THE BOYS' GLEE CLUB

ONE OF the most vital activities in school life is the boys' glee club. Here is the opportunity for the student who is definitely musical. Here is the chance to give to that student a fine appreciation of the best in music, since a selected group may do a higher type of music than is possible in the regular chorus class.

With proper environment, expert direction, and the added inspiration of attractive uniforms and frequent public appearances, this vocal group can be developed into a most pleasing ensemble. They can render a distinct service to each other, their school, and the community.

FOUR-PART MUSIC

The boys' glee club discussed here is composed of unchanged, changing, and changed voices. Songs should be in four parts of limited range. No voice should sing a note which involves vocal strain. By using the voices lightly as a rule, with occasional full-voiced singing, very beautiful effects can be achieved while the individual voices are conserved and developed consistently. Songs should be chosen with meticulous regard for the voices of your particular group rather than with the idea of juggling voices to fit the music. This does not preclude the transposition of the entire song. We should always bear in mind that the voice is a priceless gift.

TESTING VOICES

In classifying the voice of the adolescent boy, first think of his voice as one of six types: first soprano, second soprano, first alto, second alto, first bass or alto tenor, and second bass. In the final analysis, the highest part of a song will be carried by the two soprano parts plus any very high and very light first altos. (Remember that boys may have a mellow alto quality and yet retain a limited soprano range.) The second voice part of the song will be sung by the first altos of lower range plus the second altos, with the exception of the few very low second altos who are on the verge of changing voice. The third part will be sung by the very few light high bass voices plus the lowest voiced second altos and those voices in the process of change. The lowest part, of course, goes to the fully changed, low-pitched bass voices.

For convenience and also as a complimentary gesture to these young men and near-young men, the four parts of the glee club may be termed:

First Tenor

- a. First sopranos
- b. Second sopranos
- c. A very few of highest first altos

Second Tenor

- a. First altos (with exceptions)
- b. Second altos (with exceptions)

First Bass (*often termed alto-tenor*)

- a. Light high basses
- b. A very few low second altos
- c. Voices in process of change

Second Bass

- a. Low basses

PROCEDURE FOR TESTING VOICES

The suggestions for testing the boy voice for regular classwork (See page 8.) may well be followed when testing for the glee club, but while observing these basic rules, you will wish to make finer distinctions in choosing your glee club members. The following method has proved workable and adequate.

Ask the boy his name and age. From his speaking voice you can decide whether his voice is unchanged, changing, or completely changed. This will save time by determining which starting pitch suits his particular case. But take nothing for granted with these new recruits, whose very eagerness often militates against a good test. Go into each case thoroughly before making a final decision.

Let us assume that the boy's speaking voice shows no sign of change but points to a first or second tenor. Before giving him the test for quality and range, you will wish to assure yourself that he is of glee club timber. So give him a tryout as to his aural ability and musical intelligence.

Play some simple progressions on the piano asking him to listen intently, then sing (with a neutral syllable) exactly what you have played. If he sings these simple progressions correctly, gradually introduce longer and more difficult combinations with varied rhythms. Since you are uncertain about his being a first or second tenor, use progressions within the range of either. The following are examples:

1. 2. 3.

4. 5. 6.

Granting he has passed the tests successfully thus far, your next concern is his ability to hold his part in an ensemble. The ideal situation would be to have him endeavor to sing his part in a simple song with experienced glee club boys singing the other three parts. However, it is not always possible to have these boys present. Therefore, we suggest this very simple and informal method. Have him sing the first four phrases of *Old Folks at Home* while you hum Dvorak's *Humoresque*. If he succeeds, you may be sure that you have a glee club member who is not only musical but also one who possesses poise and tenacity.

Show every possible consideration for these adolescent boys. When you have selected the candidates for the final test, observe the following general plan, which is practicable for tryouts for all boys, irrespective of voice, grade, or age.

In the key of G play G (above middle C) on the piano. Let the first boy sing from this G pitch up to G (the first added space above the staff) then down to middle C. The syllables of the diatonic scale give more accurate intonation than a neutral syllable, hence they are preferable. If the boy's voice goes to F or G with free light tone and down to middle C with ease, assign him to first tenor. The boy with voice of similar quality but with a possible range of B (above middle C) down to A below the staff should be assigned to second tenor. If in doubt because a voice

seems too high for second tenor and yet has a broad quality, have the boy sing the ascending scale again. As he goes from B to C (above middle C), listen very carefully. Here is the spot in his voice which will tell conclusively. If in singing this interval, his voice becomes less free and easy and seems to thicken a little, he should sing second tenor.

If a boy's speaking voice shows signs of change, give him a similar test to that used with the tenors for aural ability, keeping in mind that you are trying out a voice of lower range. The type of voice which belongs on first bass has been discussed in the preceding pages. In testing these voices again use the key of G. Play G (below middle C) and have the boy sing up the scale. If he can reach E or F and sing down an octave easily from E with pleasing quality, he should sing first bass. You will note that the range of a first bass is very limited.

Again using the key of G, second basses should be able to sing up to middle C and down to A, the first space of the bass staff. Occasionally a boy will be able to sing a note or two higher or lower than the range indicated. This varies because of the diversity of nationalities that contribute to the school population.

Many boys will no doubt be hold-overs from last year's glee club. Of course you will not give these the preliminary test of ear and musical intelligence. All that they require is the test for voice quality and range and reassignment, perhaps, to another part. Many voices will be much lower after a summer vacation of swimming, hiking, and general out-door life. These former members are an invaluable nucleus for the club of the new semester.

It is most vital that the young, high-voiced seventh graders be included in the glee club singing four-part music. Some schools follow a policy of admitting eighth and ninth grade students only.

This latter plan works a decided hardship on both teacher and club. Let us see why.

Even the highest of the eighth and ninth grade voices are not far from voice change. Granting that a first tenor section is found, it is a very temporary "find." Two or three months later when several songs have been learned, you may make some unwelcome discoveries. The range of several of your prized first tenors has dropped to second tenor. Added to this problem you find some of the second tenors in the process of change. Of necessity you must move these boys to the first bass section where they can sing comfortably and safely. This means that the bass sections will overbalance the tenors and the musical effect will be spoiled. The conscientious teacher will not permit a boy to sing high tones when displaying a pained expression or manifesting rigid throat muscles. Nor will you allow an impending public performance to influence your judgment. So you work against odds in trying to present a well-balanced club without doing violence to any one's voice. This is when you need the younger and higher voices of the seventh grade.

Now for the boy's side. From the first of the term he has labored faithfully to learn his part and be a credit to his club. Quite suddenly he finds himself confronted by the task of conquering a new part while his former part lingers in his memory. If he were not so eager to remain in the club, he would yield to the discouraging situation. But he works on valiantly.

The tactful but courageous teacher will make these points convincingly clear to the administrator who sets the policy for the glee club. Understanding usually brings cooperation.

The inexperienced teacher should take no chances on the near-changing voice. If there is any doubt regarding a voice, seek help

and counsel from your music supervisor or an experienced colleague. A young teacher is sometimes hesitant to do this lest her professional standing be jeopardized. Such a fear is groundless in this enlightened day, since the person who seeks to "grow" invariably ranks high with both supervisor and principal. Strangely enough, it is the superior teacher who most frequently solicits the visits and opinions of the supervisor.

Making decisions concerning the adolescent voice calls for concentrated thought on the part of even an expert. Very often the boy voice on the verge of change takes on an unnatural brilliance which is quite deceptive. The higher tones may appear unusually bright and attractive. The well-informed teacher is aware of this and watches the voice carefully. At the first sign of voice mutation the boy is placed on first bass, the part which gives a richer color to the glee club than does any other section. Irreparable injury may be done to a voice by keeping it on a high part until it "breaks." By skillful direction the boy may pass through this critical vocal period without inconvenience or embarrassment. This is done by the gradual lowering of his voice so that he is scarcely aware of the transition.

It is difficult to say just how many voices should be placed on each respective part since they differ greatly in volume and "carrying power." One heavy bass can balance a half dozen light tenors. And it is not advisable to insist on basses singing softly, as that results in vocal "fuzziness." This has been discussed in a preceding chapter.

In a student body of limited enrollment a small, well-balanced glee club can be most gratifying. If a lively interest in choral music has been created in your school, many students will undoubtedly enroll in the choral organizations. Naturally, the larger the school

enrollment, the more members the glee club will have.

The numerical strength in the small glee clubs would approximate the following:

First Tenors	10
Second Tenors	9
First Basses	6
Second Basses	4
	—
	29

In larger glee clubs the same ratio should be maintained.

APPROXIMATE RANGE OF VOICES IN THE BOYS' GLEE CLUB



The two tenor parts sound where they are written, not an octave lower, as is the case with changed voices.

PROMOTING THE SOCIAL LIFE OF THE CLUB

As soon as the musical organization of the boys' glee club has been completed, the social side of its work should receive careful consideration. Here is an outstanding opportunity to give training for citizenship. Loyalty, deference, cooperation, and dependability are but a few of the qualities which glee club membership should develop.

The well-organized club will have its president, vice-president, secretary and treasurer, and captains of the respective parts. Since these officers are elected by the boys themselves, there should be no question about orders being taken cheerfully. The duties of the first three officers need no comment beyond emphasis of the necessity of their having frequent opportunities to perform in

their official capacities. Being a nominal officer is not very enjoyable to the average boy.

Some of the most active officers will be the captains who should be responsible for the conduct of their respective groups. In some clubs the captain sees that each boy in his section memorizes the words of the songs. He checks uniforms out and in. While the teacher is busy directing the musical activities of the club, the captain is alert to notice instances of particular services by his "men" to the club as a whole, the individual members, or to the school. It is advisable also to have some objective method for noting lack of cooperation or responsibility on the part of certain boys in the group. The captain may find that record cards are helpful and he will probably want to call upon the club itself to determine rewards and penalties. Since this is a democratic group, the boy will accept his disciplining with good grace, and will strive to have a record of which he may be proud.

The small glee club may not wish to have as many officers as the larger one. Regardless of the size, be very sure to make your club feel it is *their* organization.

It is a fine idea for the club and teacher to formulate jointly a code of ethics to which the boys subscribe and which they memorize and recite on suitable occasions. Naturally you have in mind what should be incorporated into this code but if you are resourceful, you can draw these tenets from the boys. As an example we print the following code:

President—"The things for which we stand"

Club responds—"We pledge cooperation with each other, our president, and our director. We cooperate fully only when every member stands for a spirit of concentration and team work at all times. We pledge our complete

loyalty to the Boys' Glee Club of our school. We will always try to speak the truth. We are a group chosen from ____ hundred boys, and will act accordingly."

GENERAL SUGGESTIONS

1. Glee club attendance should be checked by the secretary, the captains, or other persons to whom that work may be delegated.
2. When a glee club section is numerically too large for one captain, it should be divided into two squads and placed in charge of two captains.
3. Uniforms should be school property and be kept at school between performances. Each uniform should be numbered and charged to the boy to whom it is assigned for the semester.
4. One rule must be adhered to with absolute firmness: that glee club members must be present at all public performances of the club, the only acceptable excuse being illness or something equally serious.
5. Some clubs make it a practice to celebrate each member's birthday in a small way—a very nice custom.
6. The tactful teacher will sense when a rehearsal is resulting in unusual nervous tension and will relieve the situation by telling a humorous story or relating some amusing incident. The appreciation of the boys and the zeal with which they resume their work will be ample reward for correctly diagnosing the situation.
7. Encourage the boys to ask voluntarily for voice tests when they feel that they are not singing easily and comfortably.
8. Never permit a club to know that a public performance has been less than a credit to them. Of course you will point out and seek to correct any defects that may have occurred in their singing such as poor intonation, unpleasant quality of tone, or any of

the many qualities that may have lessened the beauty of their ensemble work; but keep up the spirit of the group by never failing to mention the commendable qualities of the performance. Sometimes a leader feels that negative criticism is an incentive to greater achievement. On the contrary it often does irreparable damage to club morale. "Nothing succeeds like success."

TEACHING SONGS TO THE BOYS' GLEE CLUB

The first songs given to the glee club should be simple yet attractive. Young people take short views. They like to feel that they are arriving. Hence the wisdom of beginning with music which can be mastered easily and quickly.

There is much for these boys to learn besides words and music. Breath control, smooth blending of the four parts, correct phrasing, proper enunciation—these are but a few of the vocal habits to be established. There must be acquired a sensitivity to beautiful tone quality; an appreciation of what is involved in artistic interpretation.

The advisability of giving vocalises to these young people has been the subject of much discussion, pro and con. The variation in vocal range is one difficulty. Too often vocalises are given without due regard to the needs of the group. And far too often they are directed by a teacher whose own vocal accomplishments are limited. It seems wiser, with boys of this age, to proceed at once with the song, developing singing techniques incidentally but none the less surely.

In presenting the new song, first play it through on the piano in as finished a style as possible. Naturally, a discussion of the words and music will then take place. This will stimulate the boys' desire to learn, an important factor in the educational scheme.

Play the song again, asking the boys to follow their respective parts mentally. Next let them sing it through as well as they can with the assistance of the piano. Accept the results pleasantly and then do a fine bit of teaching by giving individuals a chance to tell you where they need help. If you have never placed this responsibility upon a group of interested boys, you will be surprised at the response. Eagerly they will point out the troublesome spots and just as eagerly work to conquer them. Resort to note reading with syllables when it will clear up a tricky progression, especially a chromatic one. A *do-ti-te-la* or *la-si-la* may furnish just the needed help.

It is necessary to work more or less separately with the individual parts, but usually two sections can be singing at once. Which two these are depends naturally upon the musical construction of the phrases in hand. While teaching the two singing groups, make sure that the other two sections are silently studying their own parts. However, it is sometimes worth-while to require the silent sections to listen intently to the singing and to be ready to check on various points. Very soon the four parts can work together advantageously.

The first teaching period may end with only a few phrases learned but those few should be accurately done. The niceties of diction can be stressed as the lesson progresses. Why let faults creep in which must be corrected later? First impressions should be as perfect as possible.

Much of the song-learning process should be without piano assistance. An accompanying instrument covers vocal defects. If the boys are to acquire purity of tone and good vocal habits, have the major part of their singing unaccompanied. Of course, their pitch must be frequently tested by the piano.

Memorizing of words and music should begin with the first lessons. It is easy to memorize a few phrases at a time. Let two parts stand (say the second tenor and first bass) and sing from memory. If these two inside parts can carry on successfully, you may feel confident that your boys are learning to sing independently. Incidentally, much of the club's rehearsing should be done with the entire group standing.

The following items are of such primary importance that we list them here. Before singing, be insistent upon three points: (1) that all parts are in perfect tune (play the first chord slowly as an arpeggio); (2) that the chord is sounded vocally after the piano has ceased (tones must be *thought* before they are sounded); (3) that a deep breath is taken before commencing a phrase. This is not only essential to clean attack and correct intonation, but also an aid to mental and physical poise. There should always be reserve breath at the completion of the phrase.

At the very beginning of the term, explain to the boys that correct breathing means more than using the upper parts of their lungs; that it is the lower section of the lungs which is so important to the singer. Develop interest and pride in deep breathing. Show how unsteady tones become more firm; how singing becomes more smooth and flowing. Explain how proper breathing makes faces appear more alive and so adds much to song interpretation.

Toward the middle of the term much time should be spent in polishing the songs and getting them ready for public performance. Make no mistake—frequent singing for their school or some special occasion outside their own school is the greatest imaginable stimulus to the club. It is well to have a definite objective for each period to which you will give particular emphasis without

disregarding other important factors. One day you may devote to checking the harmony. Another day you may scrutinize the diction, or work on attacks and releases. Perhaps it will be feasible to work on several points the same day. Finally you concentrate on artistic interpretation and such effects as the text and the music warrant. Be very sure, however, that your interpretation is in accord with what the composer wished to express.

This working for finished interpretation can be made irksome and generally disagreeable by a teacher who fails to sense the constructive role of a critic. But the teacher who loves music and understands the workings of the adolescent boy's mind will make each point a victory to be won and well worth the struggle. If you will be sincere in your appreciation of each point gained, the boys will be happy in each achievement. It is all in the *modus operandi*.

During the passing weeks if you have been alert and far-seeing, you will have presented a number of songs; some fairly short and simple in which you have worked for a smooth, sustained effect; others snappy and gay, the "all boy's" song. Some of these sound more pleasing than others and are better adapted to public performance. It will be a salutary experience for the glee club boys if they are permitted to help make the selections. Here is a fine opportunity to give them a lesson in program building. Thus, if a serious song be selected, it should be complemented by one of contrasting mood.

After the club's first public appearance you will discover that your boys have acquired an astonishing momentum.

During the first weeks of school you labor to have *Stars of the Summer Night* sung in legato style and with beautiful tone quality. You try to eliminate any harsh "r" from "star," "summer" or "western." The importance of prolonging the vowels in "sleep,"

"lady," and "azure" is stressed. Meanwhile you keep an alert ear for phrasing, intonation, and blending of voices.

If, at this time, some one suggested that during the school year these same boys would be singing and loving *Adoramus Te*, with all its hazardous movement of individual parts, you would be incredulous—except that you have seen it happen before. The teacher of the boys' glee club has a rare opportunity.

As has already been said, preparing for a public presentation is one of the most powerful motivations for careful music study and the perfecting of performing skills. When the time and effort consumed in such an enterprise are expended upon great and noble music, a noticeable growth in sensitivity to the aesthetic and spiritual qualities of music is bound to occur in the minds and hearts of the young performers. An indication of the enrichment experienced by a group of seventh, eighth, and ninth grade boys as the result of their participation in a Festival devoted to the compositions of Johann Sebastian Bach is given in the following excerpts from statements made by the boys on the day following their own performance in connection with the Festival.

I liked the Bach Festival singing because it sounded like the pipe organ playing a beautiful "smooth as glass" number. It made me feel as though I had known Bach for many years. I think the song *Glory Now to Thee Be Given* made an everlasting impression on the audience.—Jack

I felt as though I wanted to sing so loud that people could hear me clear down the street because it was so beautiful.—James

I was very impressed with the Bach Festival. I felt like I couldn't stop singing if I wanted to.—Russell

We express to God our gladness and joy in many ways. As men through the centuries have written honoring the glory of God, children have sung. Through the beauty of the music, which we sang at the annual Bach Festival, I experienced a certain reverence to God and His Holiness, which I never had felt before.—Walter

BOOKS SUGGESTED FOR BOYS' GLEE CLUB

T.T.B.B.

*First tenor and second tenor (unchanged voices),
first bass or alto-tenor, second bass.*

BOYS' OWN CHORUS BOOK. Baker and Daniel. Boston Music Company.

CHORUS BOOK FOR BOYS (BOOKS I & II). Probst and Bergquest. G. Schirmer, Inc.

CLOSE HARMONY FOR BOYS. Baker and Daniel. Boston Music Company.

DETT COLLECTION OF NEGRO SPIRITUALS (Auditorium Series No. 13). Dett. Hall & McCreary Company.

GLEE MUSIC FOR JUNIOR HIGH SCHOOL BOYS. Gibb and Morgan. C. C. Birchard & Co.

JUNIOR GLEEMAN. G. Schirmer, Inc.

PART SONGS FOR CHANGING VOICES (Auditorium Series No. 11). Vernon, et al. Hall & McCreary Company.

SELECT CHORUSES FOR BOYS (Auditorium Series No. 21). Vernon, et al. Hall & McCreary Company.

SONGS FOR BOYS. Gibb. B. F. Wood Music Co.

SONGS FOR JUNIOR HIGH SCHOOL BOYS. Wright and Lester. Gamble Hinged Music Co.

SONGS FROM MANY LANDS FOR JUNIOR HIGH SCHOOL BOYS. The Krones. Neil A. Kjos Music Co.

TROUBADOURS. Nightingale. Carl Fischer, Inc.

An occasional S.A.T.B. octavo is suitable in range and arrangement for boys' glee clubs.

THREE-PART MUSIC

In certain situations, you may find it necessary to use three-part arrangements for the boys' glee club. Perhaps the only voices available are of the ninth grade and are all changed voices. In such cases, T.T.B. or T.B.B. music would be most suitable. Or, the condition might be reversed, with a majority having unchanged voices. These younger boys, also, may use T.T.B. arrangements. Unchanged voices would carry the two tenor parts. These voices

would be of the same type as those described in the discussion of four-part singing. However, the top note of the first tenor will probably run a little lower and the highest note of the second tenor a little higher in this three-part music. This is true because three-part singing is necessarily written in closer harmony.

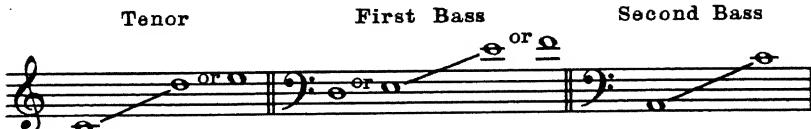
APPROXIMATE RANGE FOR T.T.B. VOICES

The following is quite satisfactory, though this does not rule out songs exceeding these ranges by a note or two for a brief space.



If you have all changed voices with a scarcity of tenors, the T.B.B. arrangements would be suitable. Again, there may be a limited number of boys, but having a variety of voices: several unchanged, a few changing, and some changed. For this group, T.B.B. would also be most appropriate. Unchanged voices would take the tenor part, alto-tenors and high basses the first bass, and the lowest basses the second bass.

APPROXIMATE RANGE FOR T.B.B. VOICES



MUSIC SUGGESTED FOR BOYS' GLEE CLUB

Published Separately

T.T.B.*All Day on the Prairie.* Riegger. G. Schirmer, Inc. Octavo 7719.*Beautiful Savior.* Riegger arr. Harold Flammer, Inc. Octavo 82532.*Blind Ploughman.* Clark-Stickles. Chappell & Co. Octavo 510.*Long, Long Ago.* Bayley. C. C. Birchard & Co. Octavo 828.*Old Man River.* Kern. T. B. Harms Co.*Old Uncle Ned.* Foster-Riegger. Harold Flammer, Inc. Octavo 82529.*Ride, Cowboy, Ride.* Guion. G. Schirmer, Inc. Octavo 8091.*Send Out Thy Light.* Gounod. C. C. Birchard & Co. Octavo 4.*Strike Up the Band.* Gershwin-Scotson. T. B. Harms Co. Octavo H533.**THREE SONGS FOR BOYS:** *Bendemeer's Stream*, Moore; *Song of the Volga Boatman*, Russian Moujik Tune; *Southern Memories*, Plantation Melodies. C. C. Birchard & Co. Octavo 538.**T.B.B.***Dona Nobis Pacem.* Wilson arr. Hall & McCreary Company. Octavo 3502.*Drink To Me Only with Thine Eyes.* Pitcher arr. C. C. Birchard & Co. Octavo 192.*Erie Canal.* Wilson arr. Hall & McCreary Company. Octavo 3020.*Good-Bye, Ol' Paint.* Wilson arr. Hall & McCreary Company. Octavo 3018.*Sea Calls.* Clark. Neil A. Kjos Music Co. Octavo 5514.*Your Land and My Land.* Romberg-MacLean. T. B. Harms Co. Octavo 538.

BOOKS SUGGESTED FOR BOYS' GLEE CLUB

T.B.B.**CHORAL SERIES** (18 Easy Choruses for Young Men's Voices). Boston Music Co.**SING, MEN, SING!** (Auditorium Series No. 48). Andersen arr. Hall & McCreary Company.**THREE-PART CHORUSES FOR MALE VOICES** (Auditorium Series No. 44). Wilson arr. Hall & McCreary Company.

IV

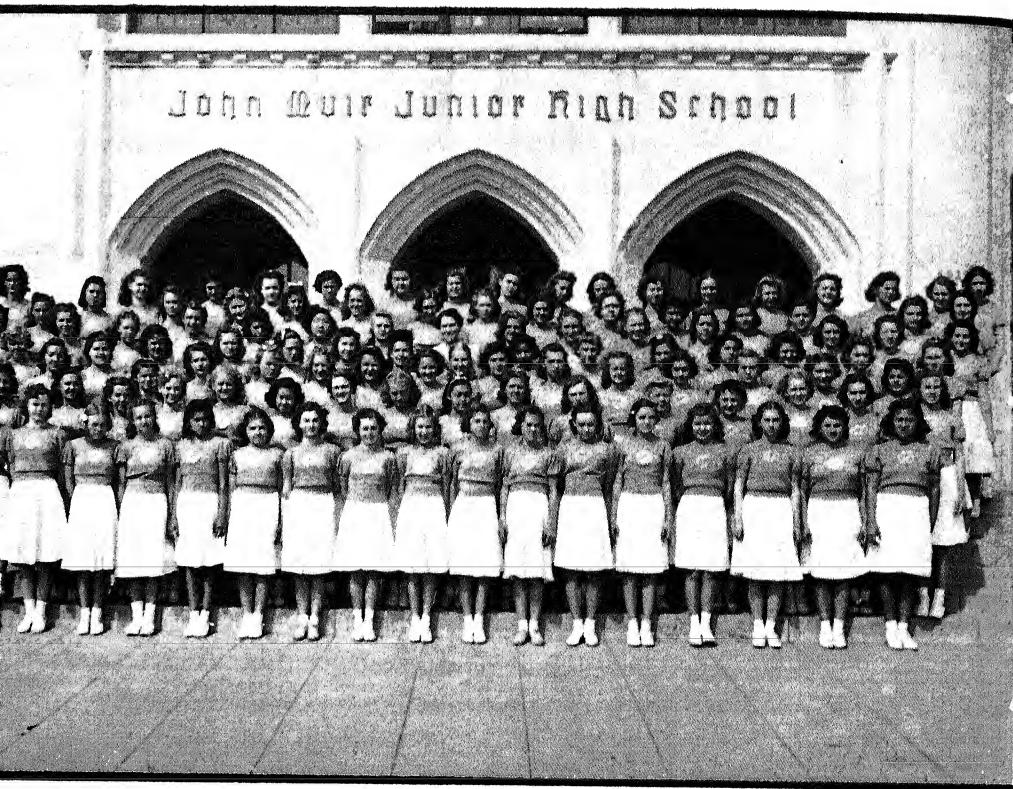
THE GIRLS' GLEE CLUB

IN SOME respects the problems involved in the teaching of a girls' glee club are simpler than those met in a boys' club.

First, there are not the complications that go with voice mutation. The adolescent girl's voice becomes more definitely soprano or alto. There is, however, a tendency to breathy voice quality. The girl who sits erect usually breathes freely and deeply. The one who does not is apt to produce a breathy, wheezy tone. Good posture is absolutely necessary.

In the second place, there are certain traits common to girls which are a distinct advantage in song teaching. While boys can be taught to love good music as intensely as girls, they are not equally eager to labor on the finer details which go to produce a finished performance. This statement must not be misinterpreted. The resourceful teacher, as we have said previously, can achieve superlative results in a boys' glee club. But it costs much in the way of ingenuity and persistence. There is almost no limit to the effort girls will expend upon music that appeals to them.

Then there is the indisputable fact that the "histrionic instinct" is inherent in every girl. A request that a passage be sung tenderly, gracefully, or with joyous abandon brings prompt response. It is fortunate that they have these special assets, for who is not aware of the fact that to receive an equal amount of recognition, girls must sing very much better than boys! Before a note is sung an



Girls' Glee Club
JOHN MUIR JUNIOR HIGH SCHOOL
Los Angeles, California
ALICE STURDY, Director

audience is often completely won by a group of shining-faced boys all just a bit conscious of their smoothly brushed hair and neat uniforms. There is something so entirely frank and appealing about them. They are boys offering their best for the approval of the audience whom they rarely disappoint.

Perhaps it is a heritage from a long line of feminine ancestry who had to use their charms to fend for what they wanted, but the fact remains that the smallest maiden is a bit of a poser, quite conscious of her charm. The teacher gifted with imagination will find it easy to inspire a group of girls so completely that they will seem "actually to live what they are singing." In short, girls are born interpreters.

However, the very element of personal ambition often militates against good group work. The teacher must be on guard for the girl who tries to make her own voice dominate the club. The need for considering group success must be brought home frequently to such a pupil.

It is generally conceded that boys naturally do better teamwork than girls. By this same token, every girls' glee club should establish ideals of cooperation, unselfishness, and sometimes self-effacement. This training will be invaluable to the girls in their future social contacts. Deferring to the rights of others is social virtue number one.

Previous mention has been made that the adolescent girl voice is less perplexing than the boy voice. This is due partly to nature and partly to habits of work and play. The boy does not spare his voice. He shouts long and lustily on the playground. The net results are anything but salutary for his singing voice. The girl has less opportunity to misuse her voice and hence brings a quite normal one to the singing class.

In testing voices at the beginning of the semester and in re-assigning an occasional member to a different part during the semester, let your girls have the very valuable experience of helping you make decisions. You may be surprised at the keen judgment these alert young people show.

TESTING VOICES

In an earlier chapter we outlined the procedure for testing the girl voice. Although this plan referred to girls in general chorus work, it may be used for the most part with just as effective results in the glee club. In any case, however, where it does not seem entirely satisfactory to judge aural ability, voice quality, and range from the simple scale test, a few progressions similar to those used in testing voices for boys' glee club can be given.

Being a group selected from the entire student body, the personnel of the girls' glee club will naturally have voices superior in range and quality. In the audition for first sopranos, successful candidates should be able to sing A above the staff with perfect ease. The second soprano range should extend to F, fifth line of the staff, though the quality may not be so light or lyric as that of the first sopranos. The altos should be able to sing as low as G or A below the staff.

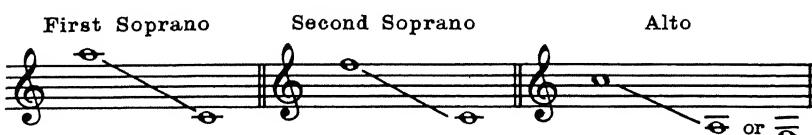
When a girl has her heart set on being a member of the glee club, her courage and persistence during these tests need not be questioned. Feminine pride and ambition supply the necessary stimuli.

Numerically, the middle part will be greater than either of the others. This is beneficial since it is an inside part and usually requires more voices to give it due emphasis. In the small glee club the numerical strength would approximate the following:

First sopranos	10
Second sopranos	14
Altos	8
	—
	32

In larger glee clubs the same ratio should be maintained.

APPROXIMATE RANGE FOR VOICES IN GIRLS' GLEE CLUB (S.S.A.)



TEACHING SONGS TO THE GIRLS' GLEE CLUB

Authorities agree that for the immature girl there is properly but one register. All of her singing should be done with the thin voice. The thick or chest quality has as little place in an immature girl's voice as has falsetto in a boy's.

If the growing girl employs only the thin mechanism and sings lightly, there will be a uniform timbre throughout the compass and no so-called "breaks" in the voice. The fully matured girl is another problem. You should concern yourself with voice preservation and the cultivation of musical taste. The development of the voice may well be left to the senior high school.

The value of vocalises in a girls' glee club is questionable. However, if circumstances compel the giving of vocal exercises, there are several "saving graces." First, such exercises should conform to the descending rather than the ascending scale. The reason for this should be very obvious. By starting the exercise high, the chances are all in favor of carrying the head voice down through the entire compass. The exercise started in a low pitch has a

tendency to originate in the thick voice and carry that undesirable quality upward. A very worth-while experience for any girls' glee club is to use excerpts from some of their songs for vocalizing.

Girls of this age can readily form the habit of breathing deeply before phrases while keeping their shoulders down, and having a feeling of relaxation throughout their chest region. However, too much emphasis on inhalation is as bad as too little, since tone quality and true intonation are not dependent upon the amount of air inhaled but upon the slow emission of the breath.

There is such a wealth of good material for girls' glee clubs that it seems almost unnecessary to discuss the subject. However, as the merest suggestion, some suitable books and octavo music are named in the lists at the end of this chapter.

GENERAL SUGGESTIONS

1. Falling from pitch is frequently the result of loud, strained singing and insufficient breath. No tension should be placed upon voices.
2. Remember that diction depends greatly upon a relaxed jaw and tongue and a freely opened mouth. Lips moving easily and readily give life and meaning to the words of a song.* Say frequently to your group "Loud singing is not necessarily clear singing." Tell them it is through prolonging vowels and distinctly pronouncing consonants (especially tip consonants) that they express the message intended. The audience should not be conscious of the process of pronunciation yet should understand the words of the song.

*To quote Father Finn, the well-known director of the Paulist Choristers of New York City, "The more activity you have on your lips, the less restriction you have in your throat."

3. Singing technique depends upon mental understanding. Add to this imagination and emotion, and a sensitive interpretation will be the result.
4. Teach your students that there is no easy road to musical excellence. A real service will be rendered in this day of much advertised "short cuts."
5. The girls' glee club should have its officers and social organization similar to those discussed in the chapter on the boys' glee club.
6. Perhaps once each semester you will try the plan of uniting the boys' and girls' glee clubs as a mixed chorus. Only very simple songs should be attempted in this combined effort because of the loss of real training while the two glee clubs learn their parts separately and also because of the difficulty of finding common rehearsal time in which to unite the two groups. Possibly the Christmas season may offer the opportunity and simple carols the material.

TWO-PART MUSIC

In a school having two girls' glee clubs (senior and junior), it may be wise to start the lesser-experienced club on two-part arrangements. The same might be said of small schools where available voices are limited. These younger girls can do very charming and effective work if voices and music material are selected carefully.

Testing of girls' voices has been discussed previously. However, the assigning of voices for two-part singing is especially important.

First sopranos and high second soprano voices should be assigned to the upper part. This part would probably have a little lower range than that used in three-voiced clubs. Low second

sopranos and all altos should be assigned to the lower part. This alto part would be generally higher than the alto of the three-part girls' glee club.

APPROXIMATE RANGE FOR VOICES IN GIRLS' GLEE CLUB (S.A.)



The numerical strength of the small glee club would approximate the following:

Sopranos 13

Altos 9

Larger clubs should maintain a similar ratio.

BOOKS SUGGESTED FOR GIRLS' GLEE CLUB

Three-Part

BOSTON MUSIC CO. CHORAL SERIES (S.S.A.). Boston Music Co.

CHORAL COLLECTION. Harold Flammer, Inc.

CHORALES FOR UNCHANGED VOICES (Auditorium Series No. 12). Schroeder. Hall & McCreary Company.

COME TO THE FAIR AND ELEVEN MORE CHORUSES. Boosey and Hawkes.

CONCERT SONGS. Armitage. C. C. Birchard & Co.

FOSTER SONGS TRANSCRIBED FOR TREBLE VOICES. McKay. Hall & McCreary Company.

GLEE MUSIC FOR TREBLE VOICES. Gibb and Morgan. C. C. Birchard & Co.

THE GLENN GLEE CLUB BOOK FOR GIRLS. Glenn and French. Oliver Ditson Co.

GREAT SONGS OF FAITH. The Krones. Neil A. Kjos Music Co.

HARMONY AND RHYME. Grant. Boston Music Co.

NINE ART SONGS OF THE GREAT MASTERS (Auditorium Series No. 30). Sellew. Hall & McCreary Company.

REPERTOIRE SONGS FOR WOMEN'S VOICES (BOOK ONE). Bridgman. American Book Co.

SCHIRMER'S FAVORITE CHORUSES. G. Schirmer, Inc.

SING, GIRLS, SING! Andersen. Hall & McCreary Company.

SONGS TO SING WITH DESCANTS. The Krones. Neil A. Kjos Music Co.

THREE-PART CHORUSES FOR TREBLE VOICES (Auditorium Series No. 50). Wilson. Hall & McCreary Company.

TREBLE CHORUSES (Auditorium Series Nos. 23 and 24). Olds. Hall & McCreary Company.

TWELVE COMPOSITIONS BY TWELVE COMPOSERS. The Krones. Belwin, Inc.

Girls in their early teens who can sing second alto are very rare so it is wise to do mostly three-part work.

MUSIC SUGGESTED FOR GIRLS' GLEE CLUB

Published Separately

S.S.A.

Alphabet. Mozart-Pax. G. Schirmer, Inc. Octavo 260.

America. Bloch. C. C. Birchard & Co. Octavo 809.

Angels O'er the Fields. Manney arr. B. F. Wood Music Co. Octavo 341.

Ave Maria. Arcadelt-Saar. Oliver Ditson Co. Octavo 14210.

Babes Are Sweet. Andersen. Hall & McCreary Company. Octavo 2012.

Beautiful Dreamer. Foster-Treharne. Boston Music Co. Octavo 2241.

Beauty Is Born with the Coming of Dawn. Skeath-Blakeslee. M. Witmark & Sons. Octavo W-2949.

Boat Song. Ware-Spross. John Church Company. Octavo 35001.

Brown Bird Singing. Wood. T. B. Harms Co. Octavo 3003.

Candle Lights of Christmas. Repper. C. C. Birchard & Co. Octavo 1404.

Carmena. Wilson. C. C. Birchard & Co. Octavo 221.

Cherry Ripe. Horn. C. C. Birchard & Co. Octavo 478.

Chiapanecas. The Krones. Neil A. Kjos Music Co. Octavo 1202.

Chillun. Kropczynski. Hall & McCreary Company. Octavo 2061.

Come in Lady Moon. Tamblyn. Hall & McCreary Company. Octavo 2056.

County Fair. Kanitz. Hall & McCreary Company. Octavo 2044.

Cradles. Faure-Cain. Hall & McCreary Company. Octavo 2005.

Czech Christmas Carols. Kricka. G. Schirmer, Inc. Octavo 854.

Dona Nobis Pacem. Wilson arr. Hall & McCreary Company. Octavo 2520.

Father William. Fine. M. Witmark & Sons. Octavo 2-W3204.

Festival Songs for Unchanged Voices. Wheelwright arr. Pioneer Music Press.

Gesu Bambino. Yon. J. Fischer & Bro. Octavo 4657.

Giannina Mia. Friml-Riegger. G. Schirmer, Inc. Octavo 7634.

Haunted House. Klemm. Hall & McCreary Company. Octavo 2051.

Hiking Song. The Krones. Neil A. Kjos Music Co. Octavo 4200.

Ho! Mr. Piper. Curran. G. Schirmer, Inc. Octavo 9351.

June Rhapsody. Daniels. A. P. Schmidt Co. Octavo 593.

Land of Nod. Cain. Hall & McCreary Company. Octavo 2074.

Laughtertown. Buck. G. Schirmer, Inc. Octavo 4757.

Lo, How a Rose E'er Blooming. Praetorius-Riegger. Harold Flammer, Inc. Octavo 83093.

Loon. Strom. Hall & McCreary Company. Octavo 2002.

Lord's Prayer. Malotte. G. Schirmer, Inc. Octavo 7987.

Ma Curley-Headed Baby. Clutsam. Chappell & Co. Octavo 3026.

May Day Carol. Taylor arr. J. Fischer & Bro. Octavo 4872.

Merry June. Vincent. G. Schirmer, Inc. Octavo 435.

Mighty Lak' a Rose. Nevin. John Church Company. Octavo 2729.

Morning Song. Olds. Hall & McCreary Company. Octavo 2078.

My Creed. Garrett. Gamble Hinged Music Co. Octavo 763.

Nightfall in Granada. Bueno. The Willis Music Co. Octavo 4630.

No Candle Was There and No Fire. Lehmann. Chappell & Co. Octavo 9003.

Now It Is Time to Sing. Hoppin. C. C. Birchard & Co. Octavo 353.

Off to Dreamland. Strickland. Hall & McCreary Company. Octavo 2003.

O Irish Hills. Lester arr. H. T. FitzSimons Co. Octavo 3011.

Oh, Peddler, Tell Me. The Krones arr. Neil A. Kjos Music Co. Octavo 4204.

On Wings of Song. Mendelssohn. Theo. Presser Co. Octavo 10346.

Ours Is the World. Morgan. Hall & McCreary Company. Octavo 2080.

Panis Angelicus. Franck-Christy. Hall & McCreary Company. Octavo 2519.

Passing By. Purcell-Stebbins. Oliver Ditson Co. Octavo 14331.

Poll Perica. The Krones. Neil A. Kjos Music Co. Octavo 1204.

Prairie Lullaby. McKay. Hall & McCreary Company. Octavo 2033.

Prayer to a Virgin. Wagner. G. Schirmer, Inc. Octavo 6005.

Romaika. Park-Taylor. Oliver Ditson Co. Octavo 13445.

Sandman. Brahms. C. C. Birchard & Co. Octavo 906.

Service. Cadman. Harold Flammer, Inc. Octavo No. 83190.

Shepherds' Christmas Song. Luvaas arr. Neil A. Kjos Music Co. Octavo 3000.

Six Traditional Christmas Carols. Manney arr. Oliver Ditson Co. Octavo 13755.

Sleep, Holy Child. Gevaert. C. C. Birchard & Co. Octavo 499.

Slumber Song. Gretchaninoff-Forsyth. Oliver Ditson Co. Octavo 13899.

Snow Legend. Clokey. C. C. Birchard & Co. Octavo 120.

Somewhere a Child Is Singing. Dykema. C. C. Birchard & Co. Octavo 1414.

Spring Morning in the Hills. Warren. H. W. Gray & Co. Octavo 365.

Star. Rogers-Baldwin. G. Schirmer, Inc. Octavo 7566.

Sweet O' the Year. Turner. A. P. Schmidt Co. Octavo 572.

Swiss Skiing Song. The Krones arr. Neil A. Kjos Music Co. Octavo 1200.

Wake, Miss Lindy. Warner. A. P. Schmidt Co. Octavo 617.

When Children Pray. Fenner. Shattinger Music Co.

Will O' the Wisp. Spross-Bliss. John Church Company. Octavo 2821.

S.A.

Alleluia. Mozart-Treharne. G. Schirmer, Inc. Octavo 2500.

Ave Maria. Bach-Gounod-Treharne. G. Schirmer, Inc. Octavo 9703.

Cindy. Wilson arr. Hall & McCreary Company. Octavo 2090.

Country Gardens. Treharne arr. Boston Music Co. Octavo 1617.

Czech Dance Song. The Krones. Neil A. Kjos Music Co. Octavo 1214.

Homing. Riego. Chappell & Co. Octavo 4070.

Little French Clock. Kountz. Galaxy Music Corp. Octavo 1322.

Maranoa. Loam arr. G. Schirmer, Inc. Octavo 9369.

My World. Wheelwright. Pioneer Music Press. Octavo 1803.

O, Divine Redeemer. Gounod-Cain. Hall & McCreary Company. Octavo 2502.

Our Flag. O'Hara-Treharne. R. L. Huntzinger, Inc. Octavo 6011.

Praise Ye the Father. Gounod-Deis. G. Schirmer, Inc. Octavo 7579.

Prayer (from "Hansel and Gretel"). Humperdinck-Treharne. G. Schirmer, Inc. Octavo 8845.

Romance. Debussy-Cain. Hall & McCreary Company. Octavo 2020.

Roundelay. McKay. Hall & McCreary Company. Octavo 2007.

Silent Night (S.A. and Descant). Gruber-Wilson. Hall & McCreary Company. Octavo 2534.

Slumber Song. Gretchaninoff. G. Schirmer, Inc. Octavo 9288.

So Clear Thine Eyes. Brahms-Kraft. Hall & McCreary Company. Octavo 2079.

BOOKS SUGGESTED FOR GIRLS' GLEE CLUB

S.A.

CHORAL PROGRAM SERIES (BOOK ONE). Wilson. Silver Burdett Company.

COLLECTION OF CHORAL MUSIC (for Two-Part Treble). Cain and Riegger (arr.) Harold Flammer, Inc.

GLENN FESTIVAL BOOK (for Treble Voices: Unison, Two-Part and Three-Part). Glenn. Oliver Ditson Company, Inc.

THE TREBLE CHOIR. Martin, Thiel and White. Hall & McCreary Company.

THE TREBLE ENSEMBLE. Martin and White. Hall & McCreary Company.

TWO-PART SONGS FOR TREBLE VOICES (S.A.). Randolph. Oliver Ditson Company, Inc.

V

THE SELECTED MIXED CHORUS

THERE are many selected choruses or choirs in our secondary schools that can qualify for Robert Herrick's lines of praise:

*When I thy singing next shall heare,
Ile wish I might turne all to eare,
To drink in notes and numbers, such
As blessed soules cann't heare too much.*

And why not? The boys' and girls' glee clubs have carried the voices pleasantly through the period of voice mutation, meanwhile giving definite training in the fundamentals of choral singing.

By the time the ninth grade is reached, most of the voices are 'settled. After their happy and profitable glee club experience, students are eager for new worlds to conquer. Here, then, is an ideal place to organize the selected group of mixed voices. Whether this organization is called a choir or chorus will probably depend upon the tradition of the school. Therefore the two terms are being used interchangeably here. In any event your young people will thoroughly enjoy singing and perfecting beautiful sacred and secular music. This organization may serve several purposes. It represents a higher type of vocal group into which outstanding members of the younger glee clubs may graduate. This greatly motivates their work. It serves as a steady influence on the members of the younger clubs who know that even more interesting experiences await those who qualify for membership. In addition,



Le Conte Mixed Glee Club (Selected Mixed Chorus)
LE CONTE JUNIOR HIGH SCHOOL
Hollywood, California
MAE NIGHTINGALE, Founder-Director

the mixed choir greatly contributes to the cultural atmosphere of the school. Many principals say that the status of their musical organizations is a good index to the student body morale. Fine singing groups certainly add prestige to any school.

CHOOSING PERSONNEL

In choosing mixed chorus or choir personnel, you will need fewer voices on the first soprano than in the corresponding part in the younger glee clubs. Naturally, the more mature voices of ninth grade girls will be fuller and richer.

In the SATB songs which are included in basic music books, the soprano usually runs a little lower than the first soprano in girls' glee club music. The alto usually runs somewhat lower in mixed chorus music than the second soprano in girls' glee club music. This, however, is not necessarily true in SATB octavo music.

Probably many of the boys in the ninth grade will have changed voices. However, this should not preclude the addition of a few outstanding younger voices. In fact, you may find this to be a necessary expedient. This may apply particularly to the tenor section. The teacher should use the utmost diplomacy in adding these younger voices. Your ninth graders are quite conscious of their grown-up estate and may resent younger members. The wise teacher will profit by recognizing their maturity and newly acquired dignity.

Whom shall you place in the tenor section? Do not allow the terminology used for the third part (first bass) of the boys' glee club and that used for the third part of the mixed choir to confuse you. Actually, the range is very similar except that the lowest tenor tones run a little higher in basic music books than the lowest first bass tones in boys' glee club music. The types of voices are iden-

tical, i.e. (1) the light voices which have recently changed (provided their range is within the compass given for tenors at the end of this chapter); (2) the voices in the process of change; (3) a few low second altos.

If the tenor group seems to produce an unsteady, somewhat raucous tone, you can assign a few girls with rich, deep alto voices to the tenor part and thus secure the desired smooth resonant tone. Never allow the tenors to force their voices or the tone will at once become harsh and strident.

Encourage your basses to feel the importance of singing freely and firmly. Impress upon them that the bass part helps most of all to keep the other parts in tune. Frequently you may need to warn the basses against slowing down the tempo.

The large school can easily recruit a fine mixed choir of forty-five or fifty voices. The very small school may find it a more practical organization than having two glee clubs. In such a case, perhaps many eighth graders and an occasional seventh grader possessing the desired qualities may prove valuable material. Since the voices of these younger children are not as mature as those of the ninth graders, you may need more sopranos and altos than in the strictly ninth grade choir.

The numerical strength in the small chorus or choir would approximate the following:

Sopranos	8
Altos	6
Tenors or Alto-Tenors	5
Basses	4
	—

APPROXIMATE RANGE FOR VOICES IN SELECTED MIXED CHORUS



CHOOSING MUSIC

Devotional music should have a large place in the selected mixed chorus or choir repertoire. Religious music has an amazing appeal to boys and girls of this level. A simple hymn beautifully rendered can be a true work of art.

There is an abundance of lovely material arranged for mixed voices in octavo form and in the various school song books. However, your choice of songs will probably depend to a great extent upon four factors: (1) the ability of your group; (2) the occasions upon which they are to sing; (3) the time allotted for rehearsals; (4) the extent to which the songs will provide the pupils emotional release, and develop a feeling of pride in and satisfaction from their own music making.

As the merest suggestion, the following list of songs in collections is offered.

SONGS SUGGESTED FOR SELECTED MIXED CHORUS
OR CHOIR

Published in Collections

S.A.T. (or A.-T.) B.*ADVENTURE.* Glenn, Leavitt, et al. Ginn & Company.*Believe Me, If All Those
Endearing Young Charms
Gute Nacht**Little Wheel A Turnin'
in My Heart
On the Brow of the Hill*

CHORUS AND ASSEMBLY. Thiel and Heller. Hall & McCreary Company.

<i>Blue Danube</i>	<i>Shenandoah</i>
<i>Chiapanecas</i>	<i>Triumphal March</i>
<i>Ezekiel Saw de Wheel</i>	<i>Where the Bagpipes Play</i>
<i>Marinanina</i>	<i>Ye Watchers and Ye Holy Ones</i>
<i>Oh! Boys, Carry Me 'Long</i>	<i>You Hear the Lambs A-Cryin'?</i>

JUNIOR MUSIC. Giddings, Earhart, and Baldwin. Ginn & Company.

<i>Heavens Resound</i>	<i>Send Out Thy Light</i>
<i>Now the Day Is Over</i>	

SINGING YOUTH. Farnsworth, Dykema and Armitage. C. C. Birchard & Co.

<i>Adoramus Te</i>	<i>Morris Dance</i>
<i>Gypsy Song</i>	<i>My Bonnie Lass She Smileth</i>
<i>Integer Vitae</i>	<i>Oh, When I Was a Shepherd</i>
<i>Laugh! Laugh!</i>	<i>Summer Dance</i>
<i>Lo, What a Branch of Beauty</i>	

SONGS OF FREEDOM. Davison, et al. Alfred Knopf.

<i>Before the Sun Was Risen</i>	<i>'Twas Sunset in a Garden</i>
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SONGS WE SING. Smith, Wilson and Woods. Hall & McCreary Company.

<i>Carry Me Back to Old Virginny</i>

An occasional song in a boys' glee club book is admirably suited for use by the selected mixed chorus or choir.

VI

PERFECTING AND POLISHING

EACH song presented to the boys' and girls' glee clubs or to the selected mixed chorus should be considered as one of the steps toward the achievement of a desirable and definite goal. Therefore, the teacher with vision will choose only such songs as have intrinsic merit and will spare no effort to bring the performance to the highest possible degree of perfection.

Young people of this age are particularly susceptible to beauty. This is often evidenced in their criticism of the furnishings of the home and the dress of their parents (and incidentally of their teachers). Understanding this reaching out for new and better horizons, you will give earnest consideration to your choice of music. You will select songs having beautiful harmony and emotional appeal, and avoid those having involved rhythmic problems.

The selection of the song is but the beginning. Now you must study the music and lyrics until you visualize all that you hope to inspire your pupils to see and feel. Dr. Albert Raubenheimer of the University of Southern California says, "Singing should be feeling and experiencing. It is the teacher's responsibility to create the atmosphere, environment, and experience which will cause a student actually to live what he is singing." A student can live his songs only when they are sung with sincerity, appropriate interpretation, and an inward desire to create something that is truly beautiful. Let us not deceive ourselves—the boys and girls know when they are singing well.

GENERAL SUGGESTIONS

To assist the lesser experienced teacher, a few suggestions for polishing and perfecting song material follow:

PERFECTING THROUGH QUARTETS

The song must be learned correctly. To make sure of this, have it sung by quartets as soon as it is familiar to the group. Remember that a chain is as strong as its weakest link. Through this quartet singing the student who cannot sing his part independently can easily be detected. The skillful teacher will start with his four best singers who may later act as a "teaching quartet" to assist groups. From this "A" quartet, gradually work toward those of least ability and confidence. When a quartet cannot carry through, let the teaching four stand just behind them and sing with them. Then let the weaker quartet try to sing alone, each part being aided whenever necessary by the pupil-teacher standing behind him. The glee clubs which do the finest work are invariably organized on a definite quartet basis with its attendant friendly rivalry.

HUMMING

Do considerable humming. This helps in obtaining proper tone placement and better blending of voices. It also enables the teacher to detect any faulty pitch. Unless otherwise directed, pupils should hum with lips slightly parted using the "ng" or "hn" sounds. Sometimes a more relaxed tone can be achieved by lightly singing the neutral vowel "ooh."

When the pupils of one part are having difficulty, have them sing words while other parts hum. Or two parts may sing words as the other two hum. Thus the weak section of the chorus is

helped while the remaining sections are kept busy listening for a balance and blending of the four parts.

EMPHASIZING A PART

Do not "hammer" out individual parts on the piano. It is quite possible to emphasize one part while playing the accompanying three smoothly and pleasingly.

CORRECTING A FAULTY CHORD PROGRESSION

In working out an especially difficult chord progression, sing it softly with sustained chords, dropping out the various sections of the chorus as necessary to isolate the faulty tone. After this tone has been corrected, restore the chord. Repeat the process until the harmony is clear. This develops the pupils' ability to hear all four parts at once.

SINGING PIANISSIMO

Much practice should be done pianissimo. But soft singing does not imply slow singing. Keep up the tempo and remind the pupils that any chorus can combine loudness and speed; it takes a very fine group to sing lightly and rapidly at the same time. Differentiate between singing that is soft but lifeless and negative, and singing that is soft yet beautifully alive and controlled. There is an absolute line of demarcation between this latter type of singing and the so-called "hushed" singing which results in a pinched, unpleasant tone. When the singing is very soft, it is important not to have a push at the end of the phrase.

SCOOPING

"Scooping" is slurring up or down to a tone instead of sounding it directly on pitch. If there is a tendency to "scoop," sing the words *staccato* until the fault is overcome.

INSURING RELAXED TONE

Frequently rehearse the song a step higher than it is to be sung at the final performance. This will do much to insure an easy, relaxed tone quality and a lovely floating vocal effect when the song is returned to the original key.

Good singing comes from a freely opened mouth and a loose, relaxed jaw. The chin should never be unduly raised. The lifted chin means rigid throat muscles and all the attendant evils.

AVOIDING MONOTONY

When a certain combination of words or a harmonic progression is repeated several times, vary the repetitions in tempo or in dynamics, thus investing with new interest what might become monotonous.

CORRECTION OF FLATTING

Choruses drop from correct pitch or "flat" for various reasons. Whatever the cause, the moment any "off pitch" singing is heard, try immediately to discover just where in the song the flattening began, and, if possible, who was responsible for it. Sometimes the pitch is pulled down by the sheer carelessness of one or more of the group. The girl who is so carefully adjusting a devastating curl on her forehead or perchance the boy who was up too late at last night's movie may be the offender. A resourceful teacher will shift the line of attack to bring about an alert and attentive attitude throughout the practice period.

Insist that the students reserve more than sufficient breath to finish each phrase. As a result there will be one less reason for flattening. Too much a cappella singing at rehearsals may result in sliding off pitch. In that case, bolster the singing by playing a phrase or two from time to time as the song progresses. Basses

frequently drop from correct pitch when singing a fourth or a fifth. Using the syllables *do, fa*, and *do, sol*, until perfect intonation is attained and then applying the words to the same intervals usually corrects this tendency. Frequently a group falls from high pitch because they have worked too long and too hard, or because the air is heavy and stale. In this case, see that there is fresh air and a change of position. Let them rest for a few minutes, or give them a really good laugh. A new mental attitude and a few deep breaths will do much to correct flatting.

ATTACKS AND RELEASES

Be sure that attacks and releases are done with firmness and precision. Special attention should be given to these when doing pianissimo work. There is a definite distinction between a tone ended and a tone that simply stops.

RESTS

Watch the rests; they speak with as much effect as the vocal parts of the song.

DICTION

Make the most of vowels and consonants. To quote the late John Smallman, well-known choral director, "Vowels give body to the words; consonants dress them up. Vowels are for beauty; consonants are for clarity."

A few concrete illustrations may be helpful to the inexperienced teacher.

The following words may be made more meaningful by prolonging
the *a* in *fade, lake, sage*
the *e* in *seek, lead, meet*
the *o* in *glory, boasting, forward*
the *u* and *i* in *crucify*;

or by bringing out

the *k* in *dark, deck, blink*
the *n* in *moan, dawn, morn, scorn*.

Rarely sing a harsh *r*. Make the *r* practically negligible in such words as *born, stars, summer, father*. However, for certain vocal effects, occasionally a harsh *r* in such words as *snarl, roar, blare, gnarled* is desirable.

Make the *i* in such words as *sing, ring, fling* almost a long *e*.

Be sure to "cross both t's" in such words as *better, little, flutter, rattle*.

The final syllable *ing* should receive no accent whatever in such words as *dancing, bringing, looking*. In fact, *ing* should never be given any prominence.

Make the diphthong *ou* in such words as *ground, mound, resemble ab*.

The *i* in *might, sight, light* should partake of the *ah* sound. In these words the *i* should be rounded by dropping the jaw.

Do not sing such words as *trinkets* and *tokens* like *trinkuts* and *tokuns* as if the last syllable contained the vowel *u*. *Cloudless* should not become *cloudluss*.

Watch combinations of words which often lack clarity. *Let us* should not become *lettuce*; *Stars of* must not be *Stars sof*, etc.

Good enunciation is usually the reflection of good-will and wholehearted cooperation on the part of the singing group. Hence the necessity of keeping a chorus happy and interested.

CHROMATICS

Explain to your chorus that chromatic tones give color to music. In an altered chord the chromatic tone is the important one and should be pressed, not lightly skipped over. The first time the chord is introduced is the logical moment to develop its full color and interest. Like the colorful tie of the well dressed man or the perky feather in a lady's hat, this is the high point of interest.

APPEAL TO THE IMAGINATION

Young people of this age are blessed with a strong sense of imagination. This is an asset to which a constant appeal may be made. Instead of using abstract terminology to describe the type of singing a song calls for, why not say, "Can you take all of the weight out of your voices? Can you make your singing sound as relaxed and floating as drifts of fleecy clouds? Do these clouds look as though they were thick, hard, and heavy?" Again, we would emphasize the potentialities of youthful imagination.

In speaking of smooth, light singing, why not cite the airplane gliding along in the sky, a falling star, or the bird showing no motion of its wings as it skims along? The ingenious teacher is amply repaid by the singing inspired through these word pictures. One who is a teacher by nature does this because that sort of teaching is innate; others can learn to do it.

VII

PUBLIC PERFORMANCE

DETAILS of public performance must be planned with extreme care. The placement of the singers and accompanist on the stage, what the members of the chorus and the conductor do aside from actual singing and conducting—all these are a part of the picture and must be pleasing to the audience. Not only must details be well planned, but they should be rehearsed until each individual knows just *what* he is to do, and *when*, and *how*.

STAGE PLACEMENT

Naturally, the chorus members must be placed according to parts and according to height, but there are several other factors to be considered.

Let us take a group of sixty. A long horizontal line-up is hazardous because the singers cannot hear each other. Four lines of fifteen each are preferable to three lines of twenty. The shorter line and deeper formation makes for solidity, surer intonation, and better blending. In general, the slightly curved line is better than the very straight line.

Singers should not be jammed together; elbows should barely touch. With young singers, the hands should be just out of sight but not clasped. A position with hands clasped behind may be imposing in appearance but it makes for physical tension and tightened throat muscles with the attendant strident tone.

THE ACCOMPANIST

If a piano is used, see that it supports the voices but does not smother them. In any event, it should be very near the chorus. Accompanists should understand that the bass of the piano, not the treble, helps the singers maintain pitch. Many a chorus whose pitch was wavering has been brought back to safety by an accompanist who capitalized this fact.

PLATFORMS OR RISERS

It goes almost without saying that there should be platforms of graded elevation on which the chorus may stand so each singer may have an unobstructed view of the director. These risers are not an aid but a *necessity*.

THE CONDUCTOR

Successful conducting depends much upon personality and musicianship. However, study and practice can greatly improve the technique of the inexperienced teacher-conductor.

It should be kept in mind that the art of chorus conducting is the exact antithesis of teaching. In directing, the leader thinks for the group; in teaching, the individuals are encouraged to think for themselves. The excellent teacher is not necessarily a good conductor.

First of all, the leader must be thoroughly familiar with the compositions in hand. This means both words and music, to the smallest detail. Freed from the necessity of watching the written music, he is able to focus his entire attention on the singers. Through them, he transmits to the audience his mental concept of the song.

Each school year brings its Armistice Day, its Christmas and Easter seasons, its Memorial Day, and other occasions for public performance. The teacher should anticipate these when choosing music, and work on the songs in plenty of time. Nothing contributes more to the confidence of a director than the consciousness that each number is thoroughly familiar. Anything less means a nervous leader and a timid group of singers. Know the music yourself and make certain that your singers know it.

The facial expression of the conductor is as important as the movements of the hands. The mood of the song should be reflected in face and manner, as well as in gesture.

A very important conducting principle is the oft repeated "Keep the march of the song." This does not preclude the *ritard* and *rubato* which add variety and interest to music. But it does imply an underlying rhythm to which the leader returns after each deviation. Many conductors indicate the tempo and metrical pattern with the right hand, and cues of expression with the left. Dynamic effects often call for both hands.

Many very excellent directors pantomime the words in places where the unity of the chorus might otherwise be jeopardized. With young people this is doubly necessary.

Signals for entrances should be given very definitely and these cues should always be the same. Sometimes a pre-arranged signal to indicate the need of an especially deep breath works wonders. Directing in final performance should be the same as at rehearsals. Thus the chorus knows exactly what is expected of them. Nothing is more ill advised than to try an innovation at such a time. Your every movement should be familiar to each singer in the group.

The sincere musicianly director will not try to "show off" but will employ only those gestures necessary to interpret the com-

position in all its completeness. It is by the work of the group that its leader is judged. Beware of artificialities. Do what the composer intended. He knew what he wanted.

Remember that unless otherwise indicated, the singing should be *legato*. Certain accented passages or *staccato* effects are to be observed as indicated; but not by overstressing the accent or "barking" the *staccato* until the music seems a series of jerks.

When you are presenting a cappella music, always take sufficient time for a perfect tune-up. After you are convinced that all parts are exactly in tune, give the signal for a full deep breath. Meanwhile, you can give the entire group an assuring glance and have your singers under control from the beginning of the song. This is important. It starts everyone off with a sense of poise and confidence—the first essentials to a good performance.

SUGGESTED BOOKS ON CONDUCTING

EXPRESSIVE CONDUCTING. Max T. Krone. Neil A. Kjos Music Co.

GLEE CLUB AND CHORUS. Van A. Christy. G. Schirmer, Inc.

LEAD A SONG. Harry Robert Wilson. Hall & McCreary Company

THE CONDUCTOR RAISES HIS BATON. William J. Finn. Harper & Brothers Publishers

THE SCHOOL MUSIC CONDUCTOR. Van Bodegraven and Wilson. Hall & McCreary Company.

INITIAL IMPRESSIONS AND SHOWMANSHIP

See that your club makes a pleasing picture to the audience. Many children, when they truly feel what they are singing, naturally have "singing faces." Pleasant facial expression, good posture, well-groomed hair, and uniforms which are freshly pressed are details that contribute greatly to a successful performance.

Audiences receive their initial impressions of choral groups, not from their first singing but from their manner of taking positions on the stage, their being seated, their rising and other physical actions before performance begins. Mass precision always makes a favorable impression and tends to create an air of confident expectancy.

Precision is attained only through frequent rehearsal. Rehearsals should not be postponed until the day before the performance. Group movements are executed with ease and confidence only after frequent repetition.

Previous seating arrangement of the group in proper order is most vital. When first assigning seats or positions, make sure that chairs or spaces are reserved for any who may be absent. When the absentees return, there need be no shuffling about or changing of seats.

If risers are in full view of the audience, it is well to have the front row take their places first, since this group will stand on the floor or on the first elevation and thus serve as a screen for the other risers.

An attractive and efficient entry routine may be worked out by dividing the chorus into two sections; one-half coming from the right and the other half from the left. Thus two lines can be passing to the stage simultaneously, cutting the entry time in half and also giving a pleasing effect. Leaders of each of these groups

should be appointed and also substitute leaders who may take their places in case of absence on the day of the program.

If seats are used, the group should be seated simultaneously and rise simultaneously when given their cue by a group leader or by the director. To attain perfection in these actions, rehearse them often.

You, as musical director, should walk quickly and unobtrusively to your directing position facing the singers. You should do this immediately after they are assembled. At once every eye should be turned your way. Your control over your group should be so perfect that your slightest gesture will bring the desired response.

At the conclusion of the performance, the conductor should give a definite signal, indicating that the singers are to leave. This will be done in orderly well-rehearsed fashion.

There is much in musical showmanship besides the actual singing. Unusual stage settings may be devised which add to the favorable impression.

The Singing Christmas Tree, illustrated, has become a tradition at the West High School in Denver. The sixty singers take places between rows of silvered boughs. They wear black robes with wide festive collars of bright red and green and stand upon a sturdily built platform, specially constructed.

Cooperating with the art department, the director may devise equally effective settings for Christmas as well as other seasons.

Inexperienced young people must be impressed with the fact that good performance demands absolute attention, alert posture, and unfailing respect to the music, to the conductor, and to the audience.

VIII

THE MUSIC ROOM

THE PHYSICAL environment of the music room is an important factor in the success of the musical activities that take place there. Tastefully printed repertoire charts afford students visual evidence of their achievements in the field of singing, and spur them on to greater efforts along those lines. The listing on the blackboard or on specially prepared charts of the records to which the class has listened reminds the individual of his growing acquaintance with the great literature of music.

In like manner the listing of worth-while musical broadcasts, giving the name of the program, the radio station and the day and hour of the broadcast stimulates profitable home listening. It also provides the motivation for the discussion of significant musical topics, as students report to the class about the radio programs to which they have listened.

Pictorial material consisting of portraits of composers, scenes depicting operatic incidents, or events in the lives of great musicians, pictures emphasizing the musical customs, or the instruments of foreign peoples or of by-gone days helps to quicken the musical imagination of children, and gives to their musical experiences a graciousness and vitality that might otherwise be lacking.

Posters, if attractively designed and executed, announcing musical events of importance to the community, add to the awareness of the young people of the musical life that surrounds them. The listing of the names of great artists who are to give concerts

in the near future, or who have become familiar to the students through their listening either to records or the radio contribute richly to the music-mindedness of the members of the class.

Finally, well-phrased slogans embodying the aims and ideals of the class in reference to their musical performance, if attractively presented on the blackboard or in poster form, are constant spurs to increased accomplishment.

IX

FINALLY, THE TEACHER

WHEN all the books on public school music teaching have been read and evaluated, one fact remains. The teacher is, and must be, the guide and inspiration for each adventure in the world of music. And every song can be made a new and interesting adventure.

In assessing student shortcomings, the honest teacher will first indulge in a bit of self-analysis. To balance this somewhat unpalatable idea, the teacher may, in all fairness, accept credit for the strong points of a class.

What, then, are the attributes of the successful instructor? Administrators, whose duties include the selection of teachers of vocal music, will probably agree on a few fundamental requirements:

1. The teacher must possess an adequate musical background. This implies a knowledge of music that exceeds the immediate demands of the classroom. There is an old expression, "To teach a little, one must know a great deal."

Nor should this knowledge be limited to the art of music. The teacher who is familiar with fine literature will be able to make the lyrics of each song interesting and colorful. The person who is a lover of nature can make music a study of beauty in one of its most exquisite forms. The teacher who has traveled extensively finds it easy to interpret the songs of various peoples as a true reflection of national spirit. Much of our public school music has come from distant lands of which the boys and girls know far too little.

2. The teacher of vocal music should be able to play accompaniments on the piano with accuracy and artistic finish. While students may often prove acceptable accompanists, there are occasions when the teacher should be capable of demonstrating or interpreting with the skill that maturity supplies.

3. Next in importance is that mental equipment termed the "teaching instinct." This is often a natural gift. But those less endowed should not be discouraged. Earnest effort has often accomplished what seemed insuperable.

The person with the teaching instinct will not over-teach. That great educator, Rousseau, said, "Children should learn more from experience than by teaching." A race horse becomes swift by running around the track, not by observing swifter horses. The discerning teacher will quickly sense a weakness in the class and put the boys and girls through the processes tending to clear up the problem.

It is assumed that the teacher is musically sensitive. This should not preclude the ability to stand by while pupils attempt to master a difficult phrase—not just once, but several times. "Telling is not teaching."

4. The ideal teacher should possess a well-modulated speaking voice. This may rightfully be classed as a "must" requirement. No other factor contributes so greatly to the tranquillity of the schoolroom atmosphere. Conversely, the high-pitched, querulous voice is a constant irritant. In the same class is the garrulous teacher.

5. Personal appearance is not to be discounted as a schoolroom asset. It is not sufficient that the teacher be neat and well groomed. In large cities there are entire schools composed of under-privileged boys and girls. The refinements and attractiveness of school life

are often the only bright spot in an otherwise drab existence. Why should these boys and girls be compelled to look at an instructor who is dressed neither becomingly nor interestingly?

6. The individual who hopes to find teaching a congenial experience must have a sincere belief in the younger generation. That means a confidence in the inherent good qualities of each boy or girl, and a firm conviction that the citizen of tomorrow will be the product of his early environment.

7. Finally, the teacher of public school music must have an unshakable conviction that good music can spiritualize human thinking and motivate human behavior. With this viewpoint, technique assumes its rightful place in the teaching scheme.

It is given to comparatively few to create great music. It is given to every public school music teacher to share in building a more spiritual American democracy.

SUGGESTED BOOKS INCORPORATING THE PSYCHOLOGY OF TEACHING

DEMOCRACY AND EDUCATION. John Dewey. MacMillan Company, New York, 1916.

EMOTION AND CONDUCT IN ADOLESCENCE. Caroline Zachry. D. Appleton-Century Company, New York, 1940.

HUMAN VALUES IN MUSIC EDUCATION. Dr. James L. Mursell. Silver Burdett Company, New York, 1934.

PSYCHOLOGY OF ADOLESCENCE. Luella Cole. Farrar and Rinehart, New York, 1936.

THE MUSIC CURRICULUM IN A CHANGING WORLD. Lilla Belle Pitts. Silver Burdett Company, New York, 1944.

THE PHILOSOPHY OF AMERICAN EDUCATION. John T. Wahlquist. Ronald Press Company, New York, 1942.

THE PSYCHOLOGY OF MUSIC. Dr. James L. Mursell. W. W. Norton and Company, New York, 1937.

THE PSYCHOLOGY OF SCHOOL MUSIC TEACHING. Dr. James L. Mursell and Mabelle Glenn. Silver Burdett Company, New York, 1938.

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